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Saturday 7 May 2011

amateur

# Photographer



**ON TEST**

PAGE 44

**CANON  
EF 70-300MM  
F/4-5.6L IS USM**

Top superzoom  
user review

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**INTERVIEWED**

**THE BEST  
AMATEUR  
PHOTOGRAPH  
IN THE WORLD?**

PAGE 22

We interview the WPO Amateur of the Year

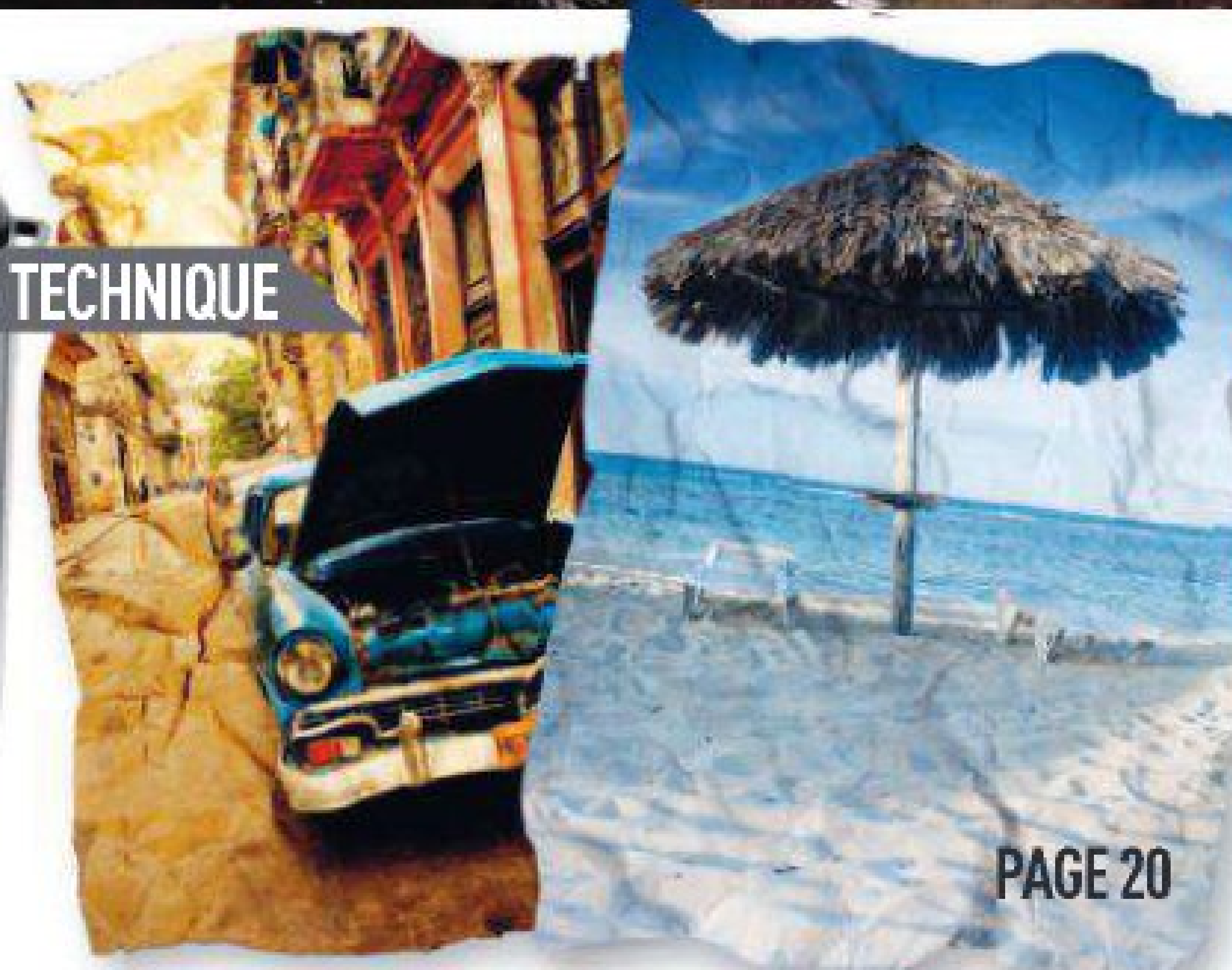


**ON TEST**

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**SAMSUNG NX11**

System camera with a viewfinder



**TECHNIQUE**

PAGE 20

**ADDING TEXTURES**

Great software technique



**ON TEST**

PAGE 46

**CASIO EXILIM ZR100**

Low-noise megazoom compact



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**Amateur Photographer** For everyone who loves photography

**YOU MIGHT** not be the type of person who fills in questionnaires, but this week I'm asking you to take a few minutes to lend us your thoughts. This isn't my magazine, and it doesn't really belong to IPC Media, our publisher. We are just the custodians of the title. The magazine belongs to its readers, and to those for whom it has become a part of life. It is your magazine, you have to live in it, and as we are thinking of having a freshen-up I thought we should ask you what colour you'd like the walls and what sort of carpet you fancied (see pages 49-52 for our reader survey.)

It's important that we get as many replies and

opinions as possible so we can form a clear idea of what you want to see in the magazine each week. You might only buy AP occasionally; we want to know why, and what would make you buy it every week. Don't leave it up to everyone else, as it is your opinion I'm interested in, not someone else's, especially if you have never replied to an AP survey before. So, please turn to page 49 and help us to make your magazine exactly what you would like it to be.



**Damien Demolder**  
Editor

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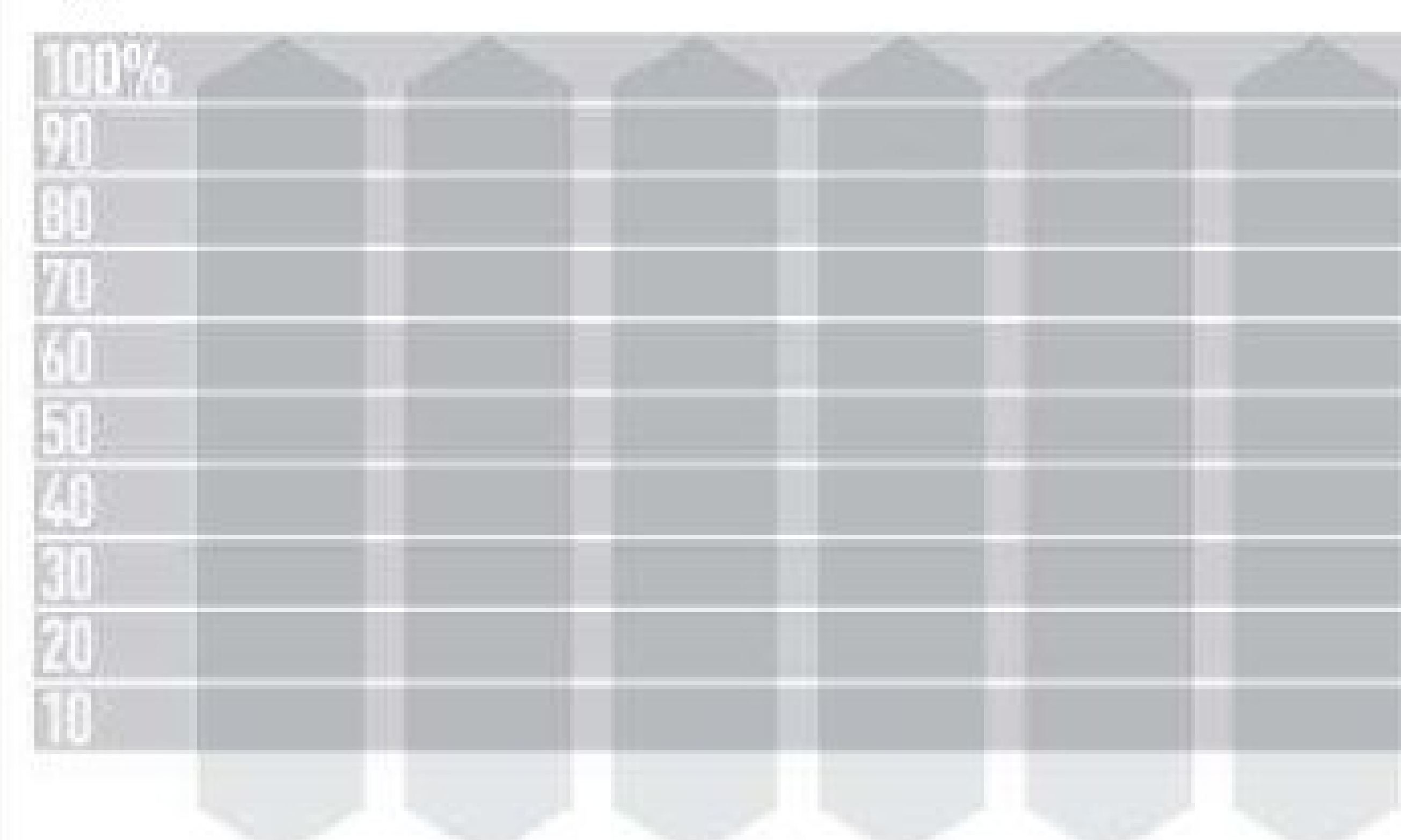
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Is the weekly frequency of AP right for you?

**VOTE ONLINE** [www.amateurphotographer.co.uk](http://www.amateurphotographer.co.uk)

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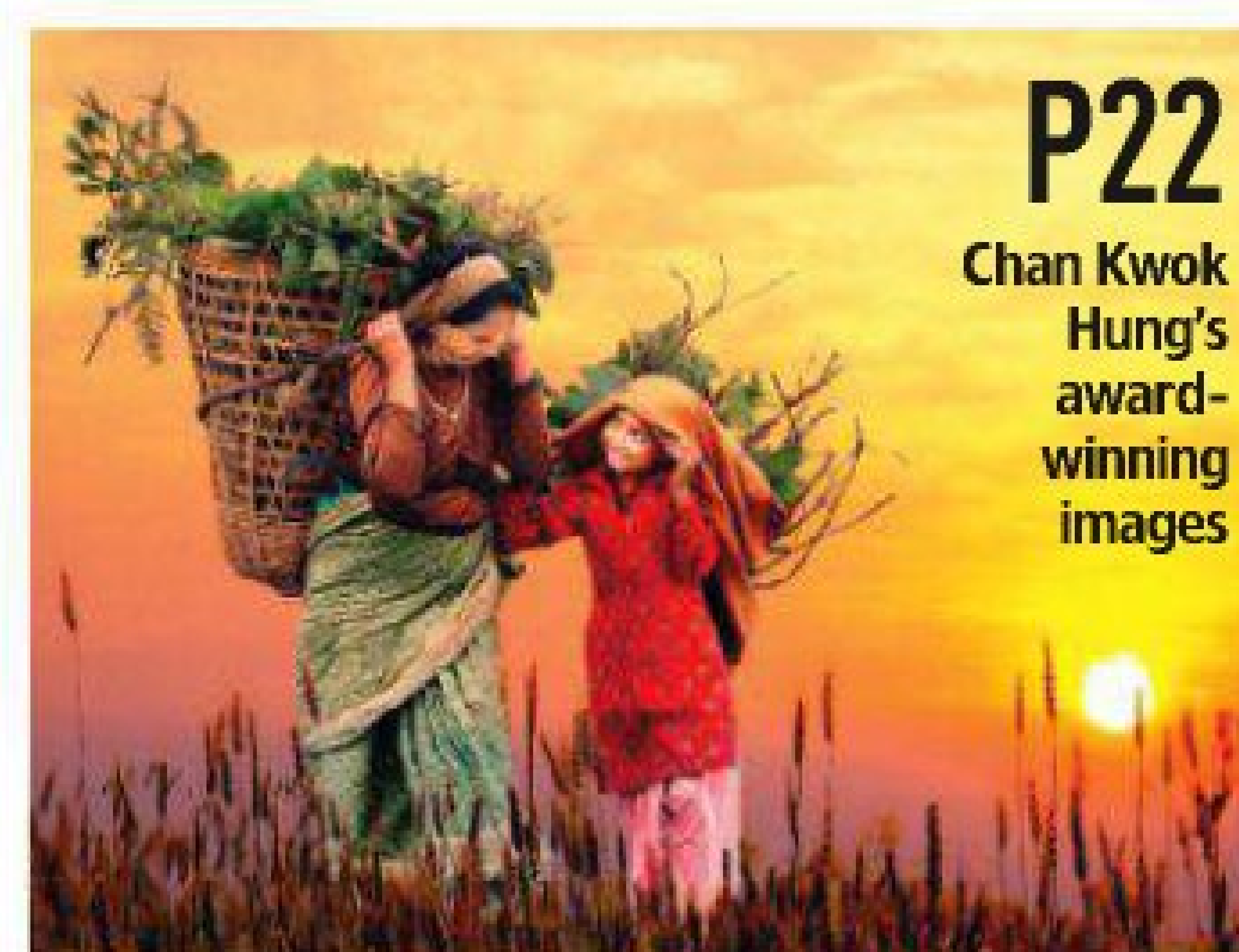
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**P22**  
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**HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT** Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight) for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

**HOW TO CONTACT US** Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123  
**Email** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com) **AP Advertising Telephone:** 0203 148 2517 **Email** [lee\\_morris@ipcmedia.com](mailto:lee_morris@ipcmedia.com) **AP Subscriptions Telephone:** 0845 676 7778  
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Our Price **£135.00**

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Our Price: **£119**

### 055 XPROB



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## Carbon Tripods

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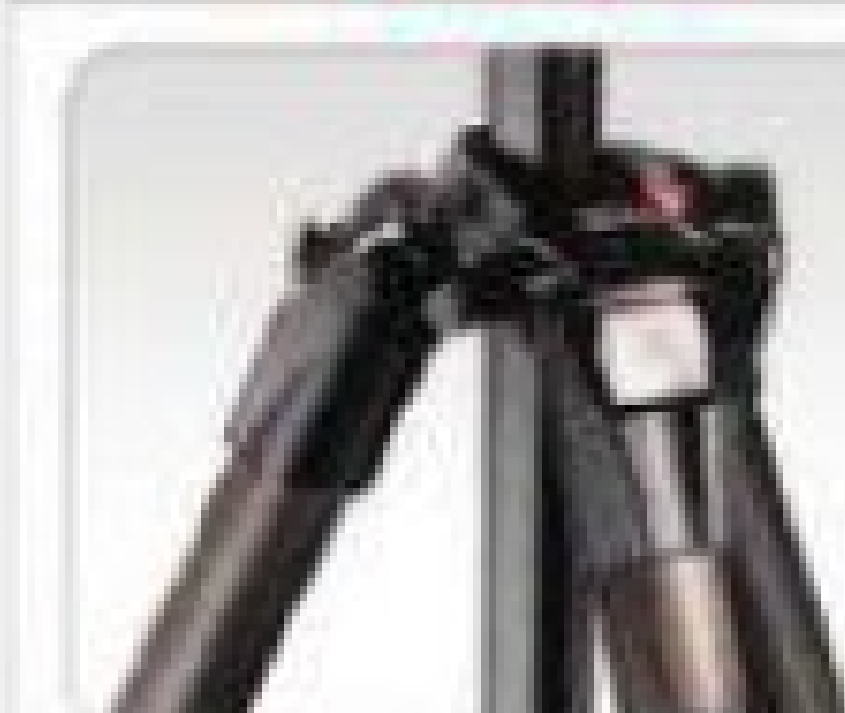
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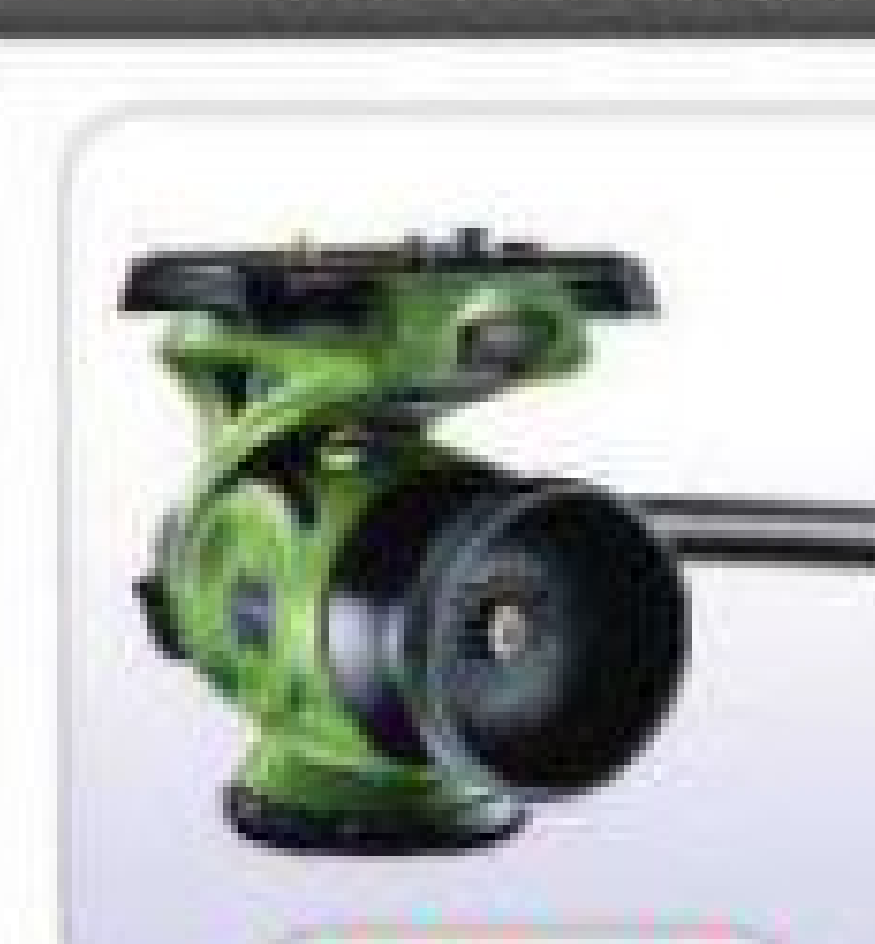
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# APNews

News | Analysis | Comment | PhotoDiary 7/5/11



It's a dog in fancy dress. It's bonkers

Che lookalike rights payout, page 7

Former AP award-winner killed • US photojournalist also dies

## TIM HETHERINGTON KILLED IN LIBYA ATTACK

**AS WE** went to press with this issue, award-winning photographer Tim Hetherington was killed while on assignment in Libya, along with US photographer Chris Hondros.

At the time of writing, another UK photographer, Guy Martin, from Cornwall, was a serious condition in hospital.

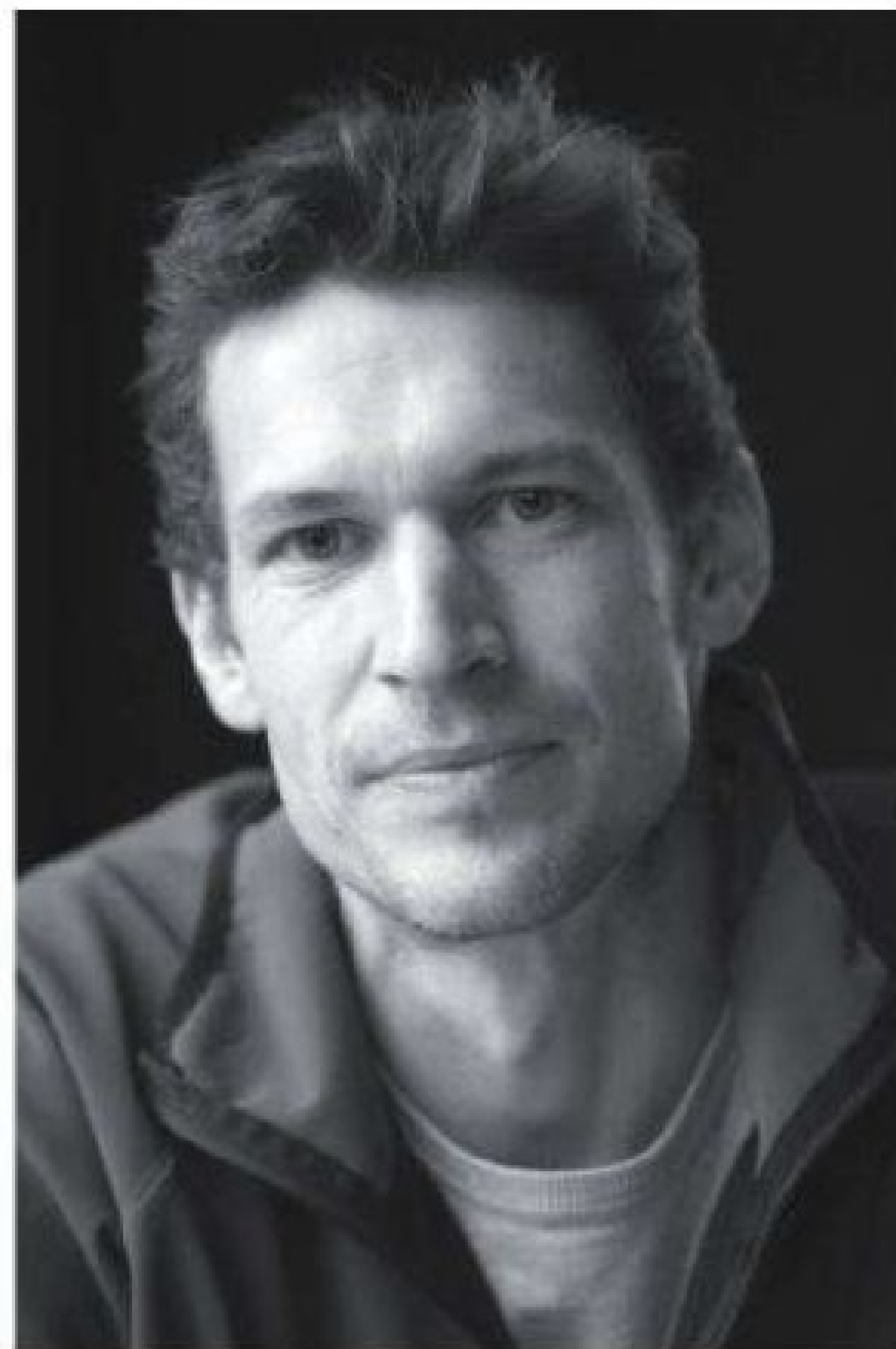
The photographers, who were documenting attempts by Gaddafi's forces to retake Tripoli Street in Misrata, were reportedly hit by a mortar round.

Hetherington, 41, died despite frantic attempts by hospital doctors to save him.

The day before he died, Tim had posted a message on Twitter that read: 'In besieged Libyan city of Misrata. Indiscriminate shelling of Gaddafi forces. No sign of NATO.'

Hetherington won the World Press Photo title in 2007 and is a former winner of AP's Power of Photography Award. He was the subject of a nine-page feature in AP 19 April 2008.

Speaking three years ago, the Liverpool-born photographer told us: 'Being a visual



© MATT STUART

Award-winning photographer Tim Hetherington, who was killed in Libya

journalist and documentarian is a bit like being a chameleon – not with guile, but with the ability to be interested in people and get close to them.'

He added: 'I'm interested in communication. When photography stops becoming a tool for that, I will stop being a photographer.'

Tim, a contributing photographer for *Vanity Fair* magazine, studied literature at Oxford University and later returned to college to study photojournalism.

He documented social and political issues worldwide and spent eight years living and working in Africa.

In 2010, Hetherington won a Sundance Film Festival award for co-directing a film called *Restrepo*, about soldiers in Afghanistan.

He won his World Press Photo title with a photograph showing a US soldier resting at the 'Restrepo' bunker, named after a platoon medic who was killed by insurgents.

● See next week's News for more on this story

## SNAP SHOTS

● A human-rights body has called for the immediate release of UK-based photographer Anton Hammerl, who was seized by Libyan authorities on 5 April. The 41-year-old freelancer, originally from South Africa but living in Surrey, is believed to have been captured by Gaddafi loyalists near the town of Brega. He went missing along with three other journalists. 'Libyan and foreign journalists are facing unlawful restrictions from the government, including incommunicado detention in Tripoli,' said Human Rights Watch emergencies director Peter Bouckaert. 'If the government has nothing to hide, then it should let the media do its work.' The move came as Hammerl's friends set up a 'Free photographer Anton Hammerl' Facebook page.

## HUGH GRANT TAPES: PHOTOGRAPHER BITES BACK

**A PHOTOGRAPHER** who was bugged by Hugh Grant claims the actor knew all along that the paparazzo planned to publish the picture that triggered the stunt.

Paul McMullan told AP that Grant fully expected the image to be published in the Sunday newspapers, contrary to what the actor wrote in the 11 April issue of *New Statesman* magazine.

'He knew I was a scummy pap. It's b\*\*\*\*\*s,' McMullan told AP.

Grant caused a media sensation when he turned the tables on McMullan, a former *News of the World* photographer and journalist, who is known for his whistle-blowing role in the tabloid's phone-hacking scandal.



© PAUL McMULLAN

The actor secretly bugged a conversation he had with McMullan, during which the journalist revealed more details on phone hacking and those allegedly involved.

In an article about the encounter, Grant hinted that the bugging operation was fuelled by a photo of him with McMullan that was taken after the journalist had given the actor a lift.

Grant claimed that McMullan had agreed not to publish the picture after the star's Ferrari broke down in a remote part of Kent shortly before Christmas.

It was the actor's disbelief at this apparent breach of trust that prompted Grant to secretly record the photographer.

The image ended up in *The Mail on Sunday* the following weekend.

McMullan claims that the *Notting Hill* star was left in no doubt about where the photo would end up.



Do you have a story?

Contact Chris Cheesman  
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A week of photographic opportunity

## PHOTODIARY

Wednesday 4 May

**EXHIBITION** David Spero: Churches, until 4 September at National Media Museum, Bradford. Tel: 0844 856 3797. Visit [www.nationalmediamuseum.org.uk](http://www.nationalmediamuseum.org.uk).

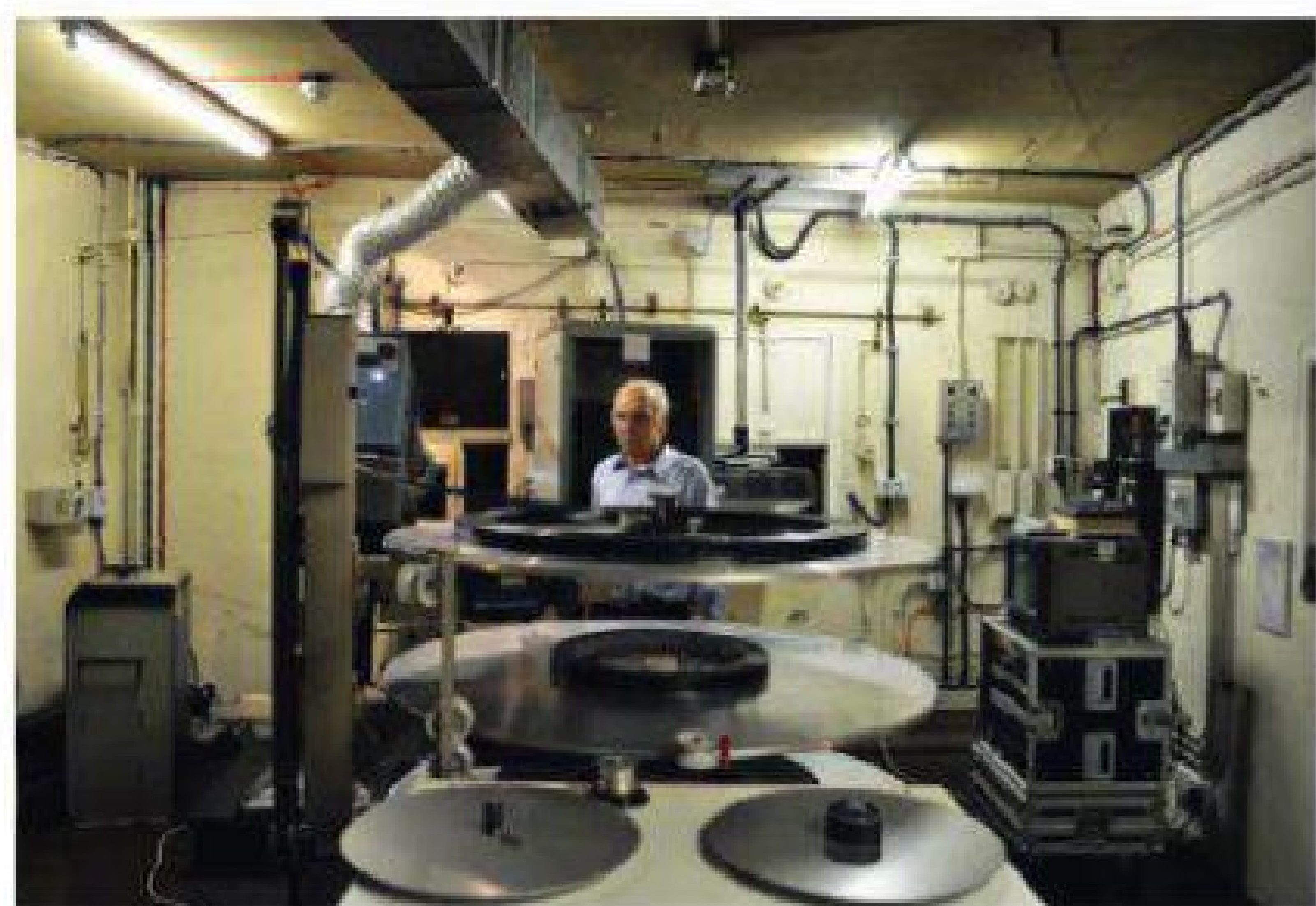
**EXHIBITION** Leonard Freed's America, until 28 May at Magnum Print Room, London EC1V 3RS. Tel: 0207 490 1771. Visit [www.magnumphotos.com/events](http://www.magnumphotos.com/events).



© DAVID SPERO

Thursday 5 May

**EXHIBITION** by Magnum photographer Bruce Davidson, until 28 May at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 839 7551. Visit [www.chrisbeetlesfinephotographs.com](http://www.chrisbeetlesfinephotographs.com). **EXHIBITION** Infinite Ephemera: A Collection of Moments, first exhibition by Lee Prescott, final day, at Floor One Gallery, Rugby CV21 3BZ. Tel: 01788 533 201. Visit [www.leeprescott.com](http://www.leeprescott.com).



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Friday 6 May

**EXHIBITION** Last, an exhibition of work by Kingston BA Students, until 4 June at Arden and Anstruther, Petworth, West Sussex GU28 0AG. Tel: 01798 344 411. Visit [www.ardenandanstruther.com](http://www.ardenandanstruther.com). **EXHIBITION** Bob Carlos Clarke's Peep Show, until 14 May at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit [www.thelittleblackgallery.com](http://www.thelittleblackgallery.com).

Saturday 7 May

**DON'T MISS** Brighton Festival 2011, arts events run until 29 May. Visit [www.brightonfestival.org](http://www.brightonfestival.org). **DON'T MISS** Blooming bluebell challenge. View bluebells while raising money for charity (11am-4pm) at Lanhydrock, Cornwall PL30 5AD. Tel: 01208 265 950. Visit [www.nationaltrust.org.uk](http://www.nationaltrust.org.uk).

Sunday 8 May

**EXHIBITION** Renewables by Toby Smith, until 19 May at Profile Gallery, Teesside TS12 1AQ. Tel: 01287 626 150. Visit [www.profilegallery.co.uk](http://www.profilegallery.co.uk). **DON'T MISS** Covent Garden May Fayre and Puppet Festival in the gardens of St Paul's Church, London WC2. Visit [www.alternativearts.co.uk](http://www.alternativearts.co.uk).

Monday 9 May

**EXHIBITION** Moving the Goalposts by Jaskirt Dhalwal, features women footballers, until 15 May at People's History Museum, Manchester M3 3ER. Visit [www.jaskirtdhalwal.co.uk](http://www.jaskirtdhalwal.co.uk). **DON'T MISS** Annabel Williams Evening Seminar (6pm-9pm) at Museum of London, Docklands E14 4AL. Costs £95 plus VAT. Tel: 01298 83501. Visit [www.britainsbestphoto.com](http://www.britainsbestphoto.com).

Tuesday 10 May **LATEST AP ON SALE**

**EXHIBITION** Thurston Hopkins, until 4 June at Getty Images Gallery, London W1W 8DX. Tel: 0207 291 5380. Visit [www.gettyimagesgallery.com](http://www.gettyimagesgallery.com). **EXHIBITION** Dark Chamber, features work by Billy Childish, Nhung Dang, Wolf Howard and David Wise, until 26 June at Dimbola Lodge, Isle of Wight PO40 9QE. Tel: 01983 756 814. Visit [www.dimbola.co.uk](http://www.dimbola.co.uk).



Photographica fair takes place on 22 May

## YOUNGSTERS EMBRACE CLASSIC CAMERAS

**SECOND-HAND** cameras are attracting a younger market, say organisers of the Photographica fair, which is due to take place in London on Sunday 22 May.

Photographers will be hoping to snap up a bargain at one of 140 stalls. There they will also be able to buy and swap cameras, lenses, images, accessories and literature.

Billed as the UK's largest fair for camera collectors and users, the event is organised by the Photographic Collectors' Club of Great Britain (PCCGB). Spokesman Walter Morley said: 'Last year, it was noted that

there were more young photographers who are studying photography at college, looking for quality equipment at a good price.

'This is the ideal place to find a great variety of equipment as many [PCCGB] members use the event to sell items no longer wanted...'

Photographica will be held at the Royal Horticultural Society's Lindley Hall, Vincent Square, London SW1P 2PB.

Entry costs £5 and doors open at 10am.

To book an early buyers' ticket, call 01684 594 526 or 01920 821 831.

## 'BEYOND FLIRTATIOUS' CLOTHING PICS BANNED

**PHOTOGRAPHS** that were meant to portray the fun world of student life have been banned, with one slammed as being overtly sexual and 'beyond flirtatious'.

The Advertising Standards Authority (ASA) upheld 19 complaints that images in a catalogue for Jack Wills clothing were offensive and not suitable for publication.

One advert showed a couple kissing – the man was topless and the woman 'wearing only knickers'.

Defending its adverts, Jack Wills said its brand is targeted at university students aged 18-22 and that the catalogue was aimed at people aged over 18.

The ASA ruled that some under-18s might have viewed or received the catalogue because the images would have appealed to younger teenagers.

It concluded: 'We noted each of the images contained partial nudity and considered that the fourth image in particular went beyond what could be described as fun or flirtatious.'



The clothing brand said that the models in its catalogue were all aged over 18



## SNAP SHOTS

● Canon has launched a global search for a top female photojournalist. Canon France has joined forces with the French Association des Femmes Journalistes to launch the Canon Female Photojournalist Award 2011. Up for grabs is an €8,000 grant towards a photography project. The results will be announced at the Visa pour L'Image Perpignan Festival to be held in France later this year. Entrants will be judged on presentation of their project and previous work. Photographic quality and relevance of the chosen subject are among the selection criteria. The free-to-enter contest closes at the end of May. For details visit [www.canonafaward.com/inscription.html](http://www.canonafaward.com/inscription.html).

● Enthusiasts will get to 'try and buy' the latest kit, and use it to photograph birds of prey at an event in Hampshire on 14 and 15 May. Organised by the London Camera Exchange, the Photo & Optics event will take place from an observation building overlooking the Hawk Conservancy near Andover. For details call 01264 773 850 or visit [www.hawk-conservancy.org/index.asp](http://www.hawk-conservancy.org/index.asp).



**Do you have a story?**

Contact Chris Cheesman  
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Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



Briton feared costly battle

# 'CHE' DOG PHOTOGRAPHER IN RIGHTS PAYOUT

**A BRITISH** photographer who sold images of a dog dressed as Che Guevara has agreed to pay out thousands of pounds after she was accused of breaching copyright laws.

The controversial dog-lookalike was created by designer Kate Polyblank using Photoshop, based on a portrait of a friend's pet taken by her husband Mark.

But Diana Lopez Korda sued Polyblank's quirky gift company, Takkoda, claiming that commercial use of the 'Revolution' dog – complete with Che-style beret – infringed the image rights of her father Alberto, who captured the iconic picture of Guevara more than 50 years ago.

Takkoda, which is based in London, used the image to sell products such as mugs, T-shirts, badges and coasters.

AP can reveal that the company has agreed to settle out of court, according to a senior source close to the case.

The amount paid has not been disclosed, but a similar lawsuit in 2000 is believed to have cost an advertising company \$50,000.

Takkoda, which also designs greetings cards, decided to end the legal battle for 'purely economic reasons', fearing that protracted dealings with French lawyers would mean a much larger payout.

### 'IT'S BONKERS'

However, the designers insist they did not breach Alberto Korda's copyright and refuse to admit liability.

'They can no longer use that image for commercial purposes... It's a dog in fancy dress. It's bonkers,' said the source.

On its website, advertising 'funky cards and gifts' (pictured above right), Takkoda states: 'These are real pets, not real celebrities.'

The designers are understood to be furious, insisting that its photographers are fully aware of copyright legislation and did not do anything wrong.

'It's all been a very unpleasant, unnecessary and costly experience. It's a lot of money,' added the insider.

The legal fees are said to have exceeded €10,000 (around £8,850), although this figure has not been confirmed.

At the time of writing, the Che-themed products were still available to buy on the Takkoda website, although they are 'not available in France', where the Korda family lawyers are based.

AP understands that the items will be pulled from sale on the date that the legal settlement takes effect, which is expected to be within the next few weeks.

### NO ISOLATED CASE

Just months before he died, Alberto Korda (pictured right holding his legendary shot) won a landmark battle to assert his copyright over the image. He won an undisclosed sum in an out-of-court settlement after the image was used without his permission in a British advertisement for Smirnoff vodka.

Korda – who became Fidel Castro's personal photographer – had been in dispute with a London advertising agency.

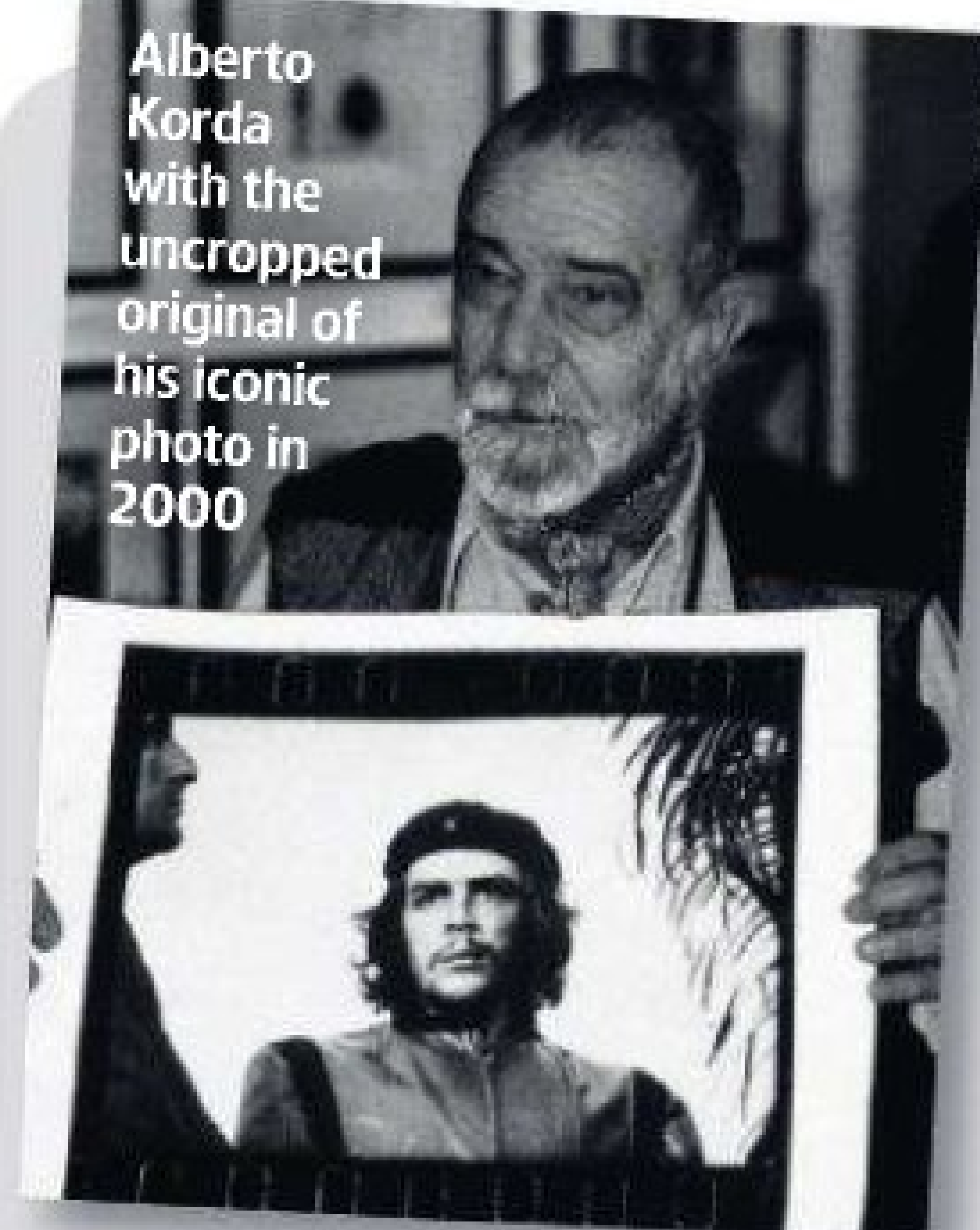
He had accused the ad company of trivialising the historical significance of the photo by overprinting it with a hammer and sickle motif, in which the sickle was depicted as a chilli pepper.

Korda felt that Che, who did not drink, should not be associated with vodka and that the advertisement was a slur on his name.

Korda donated the reported \$50,000 payout to the Cuban healthcare system.



Alberto Korda with the uncropped original of his iconic photo in 2000



## ICONIC IMAGE

**ALBERTO** Korda – real name Alberto Díaz Gutiérrez – took his most famous picture, 'Guerrillero Heroico', during a memorial service in Cuba on 5 March 1960.

Since his death in 2001, Korda's family has been fiercely protective of how the image is used commercially, especially outside Cuba. It has been used on merchandise worldwide and is one of the most famous photographs in history.

Korda never received any royalties for the image, which only became a global symbol for revolution when Guevara was captured and killed by troops in Bolivia in 1967 and he was hailed a martyr in Cuba.

The photographer captured the Argentinian-born rebel on film using a Leica M2 camera and 90mm lens.

## ARMY PHOTOGRAPHERS AWAIT FATE

**THE BRITISH** Army's team of professional photographers will learn this summer whether they are due to lose their jobs as talks continue over their fate.

Last year, AP revealed that the Army plans to slash two-thirds of its professional photographers and cut all photographic

training for 2011 in the wake of a huge cut to Britain's defence budget. The move would leave just 15 photographers from the Army's current total of 45.

'The review is still ongoing,' a Ministry of Defence spokeswoman told AP.

She said the photography unit, which

is controlled by the Royal Logistics Corps, 'will form part of a wider review'.

The work of Army photographers is used to communicate operations from the front line back home via media such as newspapers and television. Some photographic assignments also involve 'intelligence surveillance' operations.

The MoD will announce the results of its review this summer, said the spokeswoman.



AP  
THIS  
WEEK  
IN

1947

## Miniature Camera Gossip

### Grumbles

I am afraid grumbles are on the increase; they certainly lead to my being asked a great many questions when visiting societies. They generally refer to lack of materials, high cost of apparatus and accessories, when available, and advertisements which lead the reader to believe the goods are in existence, when all the time they are not. Many photographers are asking if it is worth while going on with their favourite hobby, which during the war years they had to give up, and which now, two years after peace being declared, seems to be in a very sick condition. Another question which I find very difficult to answer is as to whether prices of cameras are going up or down.

Grumbles were on the increase at camera clubs, reported AP this week in 1947. 'Many photographers are asking if it is worthwhile going on with their favourite hobby, which during the war years they had to give up,' stated AP's gossip column, 'and which, now, two years after peace being declared, seems to be in a very sick condition... Rumours are everywhere about the bleakness of the future regarding films, paper and even chemicals...'

Club news from around the country

# CLUBNEWS

## EDINBURGH PHOTOGRAPHIC SOCIETY

Edinburgh Photographic Society's International Exhibition of Photography is open for entries until 17 June. For an entry form visit [www.edinburghphotographicsociety.co.uk](http://www.edinburghphotographicsociety.co.uk).

## WALTHAMSTOW & DISTRICT PHOTOGRAPHIC SOCIETY

The society meets most Mondays from 8-10pm at St Luke's Church Hall, Greenleaf Road, Walthamstow London E17 6QQ. New members with an interest in the art or science of photography are welcome. For details email [membership@wdps.org](mailto:membership@wdps.org).

## SNAP SHOTS

● A new firmware upgrade for the NX series of compact system cameras improves the quality of movie recording, claims Samsung. The NX10 and NX100 upgrade is designed to enhance the 'steadiness of video recording when moving from subject to subject', says the company. 'It also incorporates enhanced Contrast Auto-Focus, to deliver clearer low-contrast shots, even in low-light conditions,' adds the firm. Billed improvements also include the availability of the panorama shot function in scene mode. To download, visit [www.samsung.co.uk](http://www.samsung.co.uk).

● A disabled photographer who has taken pitch-side photos at football matches for the past ten years was shocked to be told that he posed a health and safety risk. Mike Kunz, who uses a wheelchair and follows Yeovil Town Football Club, was told to move while covering an away match at Hartlepool United, reported *The Western Gazette*.



### Do you have a story?

Contact Chris Cheesman  
Tel: 0203 148 4129  
Fax: 0203 148 8130  
[amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)



Bob Aylott (right) is presented with his award by David White, a trustee of the Julia Margaret Cameron Trust

## Isle of Wight award for Bob Aylott

# FORMER AP MAN SCOOPS HONOURS

**FORMER** AP features editor Bob Aylott has won an award for his contribution to photography on the Isle of Wight.

Bob, who lives near Southampton in Hampshire, won the Julia Margaret Cameron Award Trophy as part of the Isle of Wight Photographer of the Year awards.

'Whenever Bob visits the island, he is always keen to share his knowledge and has a great deal of time for all photographers, including members of the Isle of Wight Digital Imaging Group,' said a spokesperson for the competition.

Receiving the silver trophy, Bob was almost lost for words.

'This was such a surprise and I am very touched,' he said.

As a young press photographer, Bob documented the Isle of Wight Festival in 1970 and published many of his shots in a book entitled *Six Days that Rocked the World*.

An exhibition of the same name opened on the Isle of Wight last year to mark the festival's 40th anniversary.

## TOP PORTRAIT WINNER NAMED

**A 23-YEAR-OLD** from South Yorkshire has triumphed in a portrait competition run by a chain of high-street portrait studios.

Matt Coe from Sheffield beat 250 of his colleagues to scoop the Photographer of the Year title and £2,500 in prize money.

His winning shot, called 'Toddlers', depicts two-year-old Kelisse Nadin (see image right).

'It's fantastic to be recognised for my work in front of my colleagues based both here and abroad, and to be picked out among them is a dream come



true,' said Matt, who also won the Young Children and Groups and Siblings categories.

The contest was organised by Venture, which runs more than 50 studios worldwide.



# SIGMA



## OUR WORLD

**Liz O. Baylen:** Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world, and while with the Washington Times, her team was selected as a finalist for the Pulitzer Prize. Most recently, her images have appeared in several major newspapers.

*Photo data: SIGMA 70-300mm F4-5.6 DG OS. 1/800 second exposure at F5.6.*

### LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS.

**A moment of calm between sets in a New York tennis match.**

A deep pool of shade offers the players a brief respite from the extreme heat. This vivid image, giving an impression of uncharacteristic tranquillity, was captured by a Sigma compact telephoto zoom lens. Optimised for use with full-frame and APS-C size digital SLR cameras, the lens incorporates Sigma's unique OS (Optical Stabiliser) function offering the use of shutter speeds approximately 4 stops slower than would otherwise be possible. The lens features SLD (Special Low Dispersion) glass, which provides excellent correction of chromatic aberration. Sigma's Super Multi-Layer lens coating reduces flare and ghosting and a matched lens hood is supplied with the lens as standard.

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# APReview

The latest photography books, exhibitions and websites. By Oliver Atwell

## Elgin Park: An Ideal American Town

by Michael Paul Smith, Prestel, £22.50, hardback, 144 pages, ISBN 978-3-7913-4548-2



**FEATURED** in AP 16 April, Michael Paul Smith's images of early to mid-century

American towns are a recreation of idyllic American suburbia. The fact that they are all done using miniature models, a compact camera and natural light (and sometimes a 60-watt bulb) makes them all the more incredible.

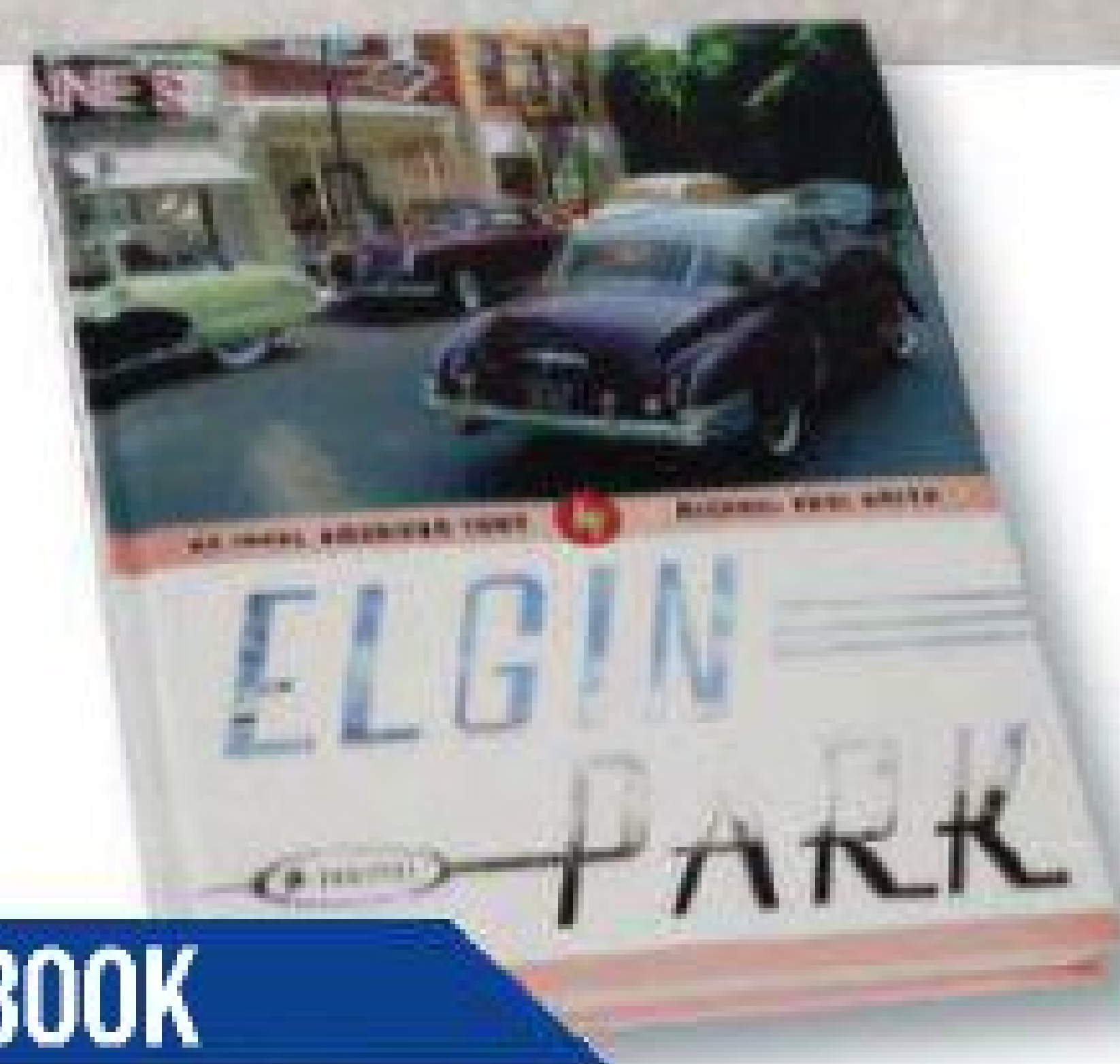
Michael's project began when he tried to think of a more interesting way of displaying his 300-plus collection of die-cast model cars. After he found a discarded model of a petrol station in a bin, he decided to begin using his skills as an architectural model maker to recreate memories from his childhood. The end result is the sprawling fictional town of Elgin Park.

The images are uncannily realistic; everything from the light to the camera angle work to this end. The fact that there

© MICHAEL PAUL SMITH



are no people present renders the images even stranger, although looking back at them you could swear that the images are brimming with life. *Elgin Park* just goes to show what you can do with the most basic equipment and a bright idea.



BOOK



© MICHAEL PAUL SMITH

## Contemporary Photography from the Middle East and Africa: Breaking News

edited by Filippo Maggia, Skira, £35, hardback, 207 pages, ISBN 978-88-572-0645-5



**THE IDEAS** generated by this book begin on the cover. The title, *Breaking News*, when placed next

to 'Middle East' and 'Africa', generates connotations that are now ingrained in the public consciousness. The news is awash with stories of conflict and resolution in these areas, all of them presented in grainy, saturated news footage streamed on our TVs.

Yet this collection of 21 artists presents another version of the social truth. They tell their story in visuals (photography, video and installation) created to their own specifications and concepts. Each work says something different and in such a way that it seems to reveal something more of itself on each viewing. The book serves as a history lesson, social comment and showcase of talent. It succeeds on every level.

[www.jeffbridges.com/photojan10a.html](http://www.jeffbridges.com/photojan10a.html)



**ACTOR** Jeff Bridges is not only one of Hollywood's most bankable stars, but he's

also a keen photographer. Every film he works on finds him taking panoramic images behind the scenes where he captures the cast and crew in front of and behind the movie lens. He then compiles the images into a book, which he hands out to everyone who has worked on the film. The images are a great insight into the production of films and also do a great deal to discredit

## Bob Marley & the Golden Age of Reggae - Kim Gottlieb-Walker

Until 15 May, Proud Camden, The Horse Hospital, Chalk Farm Road, London NW1 8AH. Tel: 0207 482 3867. Website: [www.proud.co.uk](http://www.proud.co.uk). Open: Mon-Fri 11am-5.30pm, Sat 11am-5.30pm, Sun 11am-5.30pm. Admission free

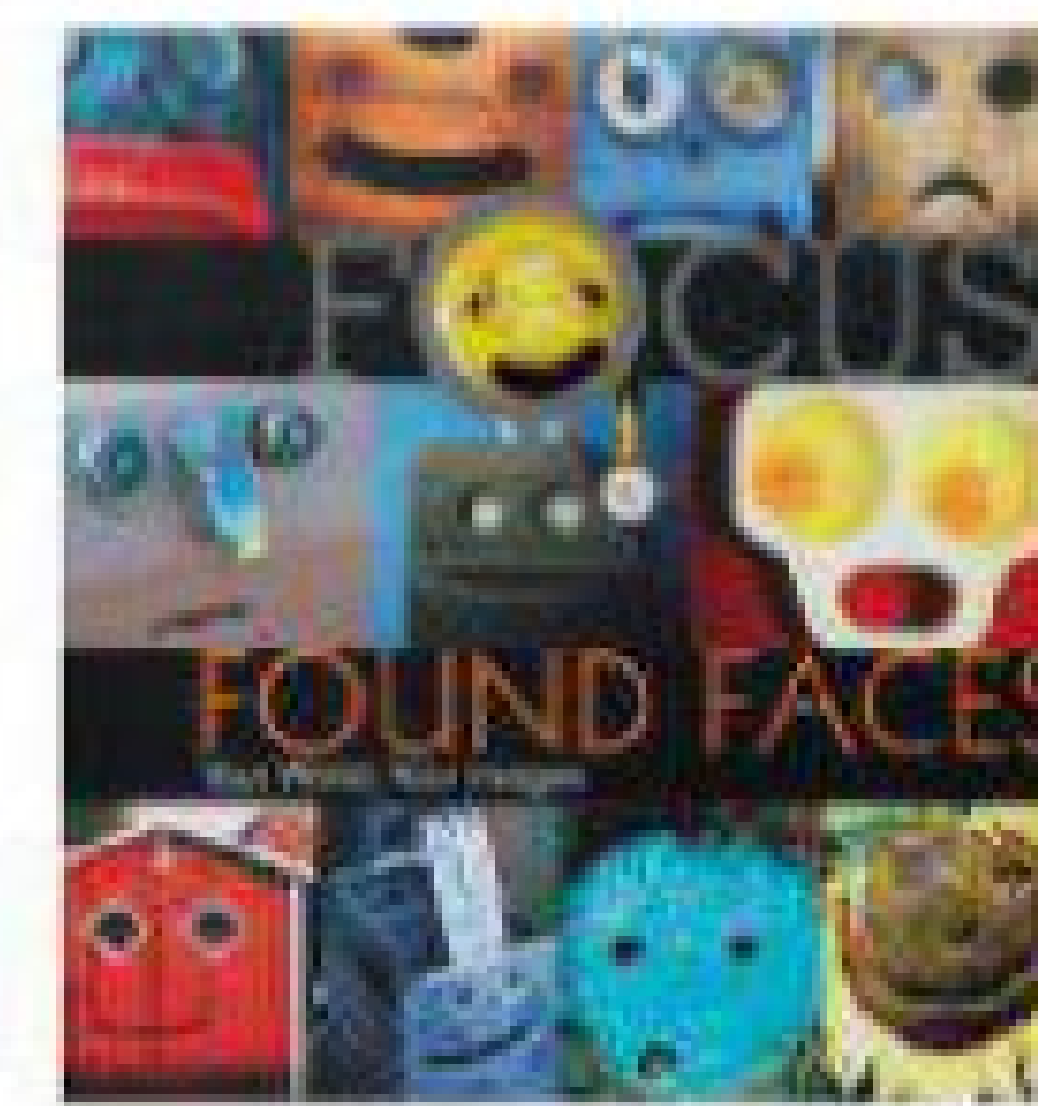
**IN 1975** and 1976, photojournalist Kim Gottlieb-Walker and her husband Jeff Walker, who was head of publicity at Island Records, documented what is now considered the golden age of reggae. Kim took photographs of the artists and producers who would go on to define a genre. To commemorate the 30th anniversary of Bob Marley's death this May, Proud Galleries has collaborated with Kim Gottlieb-Walker in putting together an exhibition of candid portraits.

The exhibition does not just concern

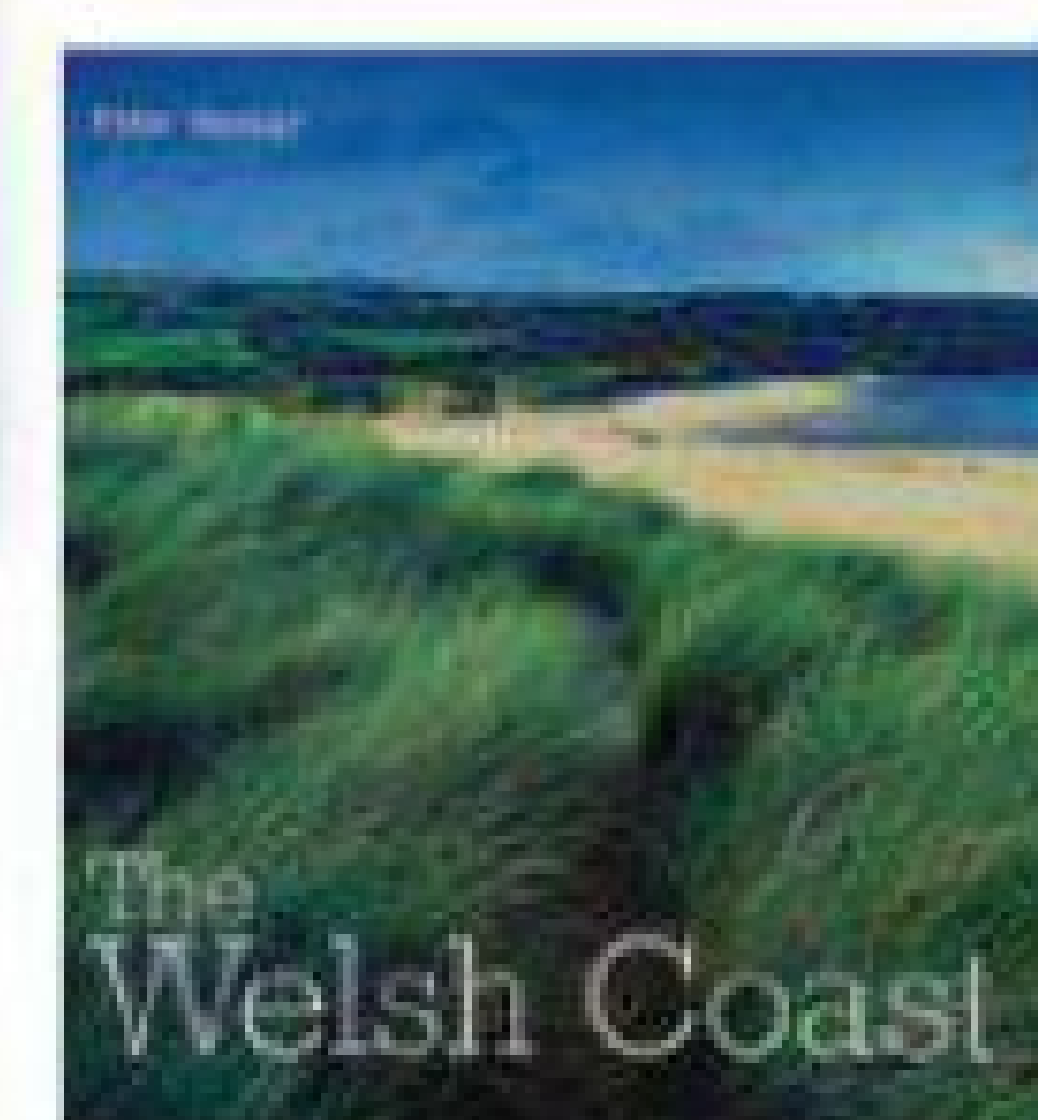
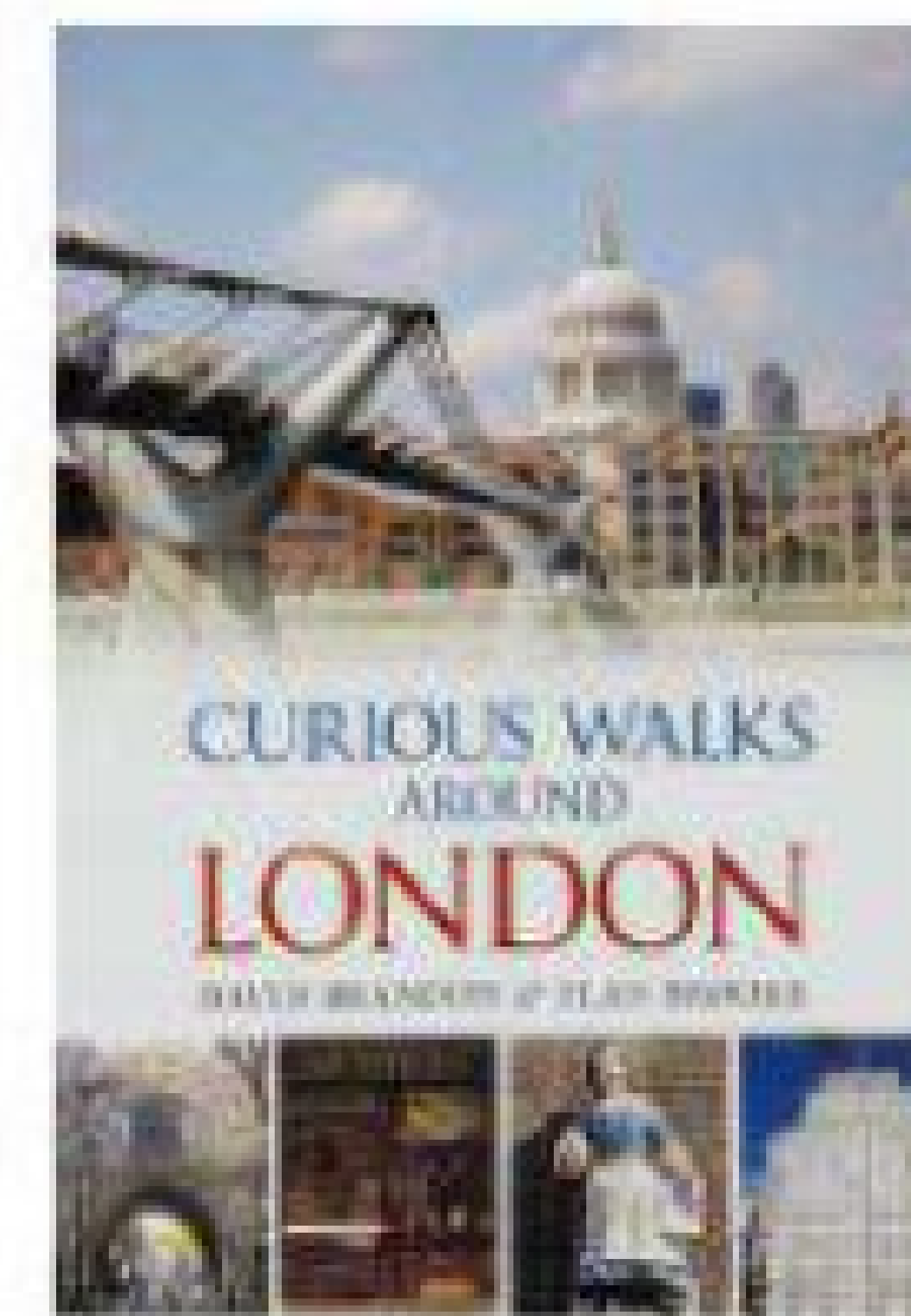


# CONDENSED READING

A round-up of the latest photography books on the market



● **FOCUS: FOUND FACES** edited by Nicole McConville, £9.99 Coming at you like a paranoid nightmare, *Found Faces* demonstrates that what may seem quirky and humorous to one person may be deeply disturbing to someone else. The images reveal the hidden faces encountered in everyday objects, and if you saw Jody Smith's book *Faces in Places* (Review, AP 19 March), you already know what to expect. Creepy. ● **CURIOUS WALKS AROUND LONDON** by David Brandon & Alan Brooke, £14.99 This is not really a photography book, but more a book likely to give you a few ideas. It provides a good guide to some of the popular and less visited areas of London and provides a bit of history and advice along the way. As it says on the back, the book is written for the kind of reader who is fond of saying, 'I never knew that.' ● **LIGHTING: DESIGN TECHNIQUES FOR DIGITAL PHOTOGRAPHERS** by Wes Kroninger £24.99 Many books on lighting fall short when it comes to the layout. The information may be accessible and plentiful, but often the images don't do enough to back up what's being said. However, on this occasion they get it right. The book takes the time to include a few helpful and accessible diagrams to assist the budding photographer. Worth checking out. ● **THE WELSH COAST** by Peter Watson, £16.99 Peter Watson guides readers around the Welsh coast and demonstrates the ample photographic possibilities to be found there. His images will appeal to any landscape photographer, although anyone hoping to read about the settings or equipment will be disappointed by the lack of information.



BOOK

the notion that making Hollywood movies is an all-action glamorous affair – there's an awful lot of people sitting around looking tired in Jeff's images. Of particular interest to readers will be the camera that Jeff uses – a Widelux 35mm F8. The camera was first developed in Japan in 1948 and is a fully mechanical swing-lens panoramic camera available in both 35mm and 120 models. As well as being popular among amateur photographers, it has also been used on some NASA missions for its 140° coverage. If you're interested in the camera it's worth visiting another section of Jeff's site at [www.jeffbridges.com/widelux.html](http://www.jeffbridges.com/widelux.html), which gives you all the tips and advice you'll need.

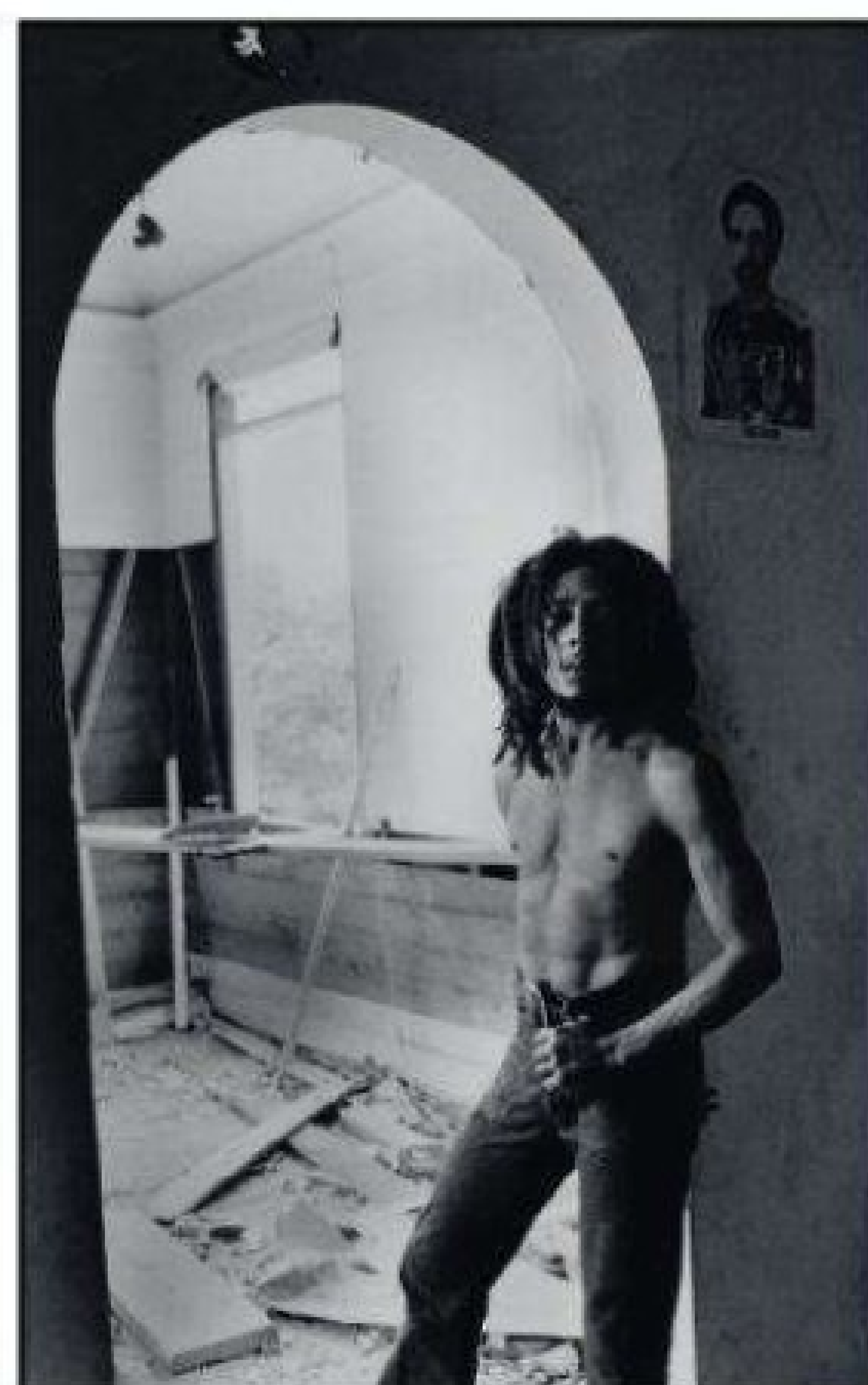


WEBSITE



EXHIBITION

Marley, but also includes shots of many of the producers who brought the reggae sound to the international stage, such as Peter Tosh, Bunny Wailer, Burning Spear and Lee 'Scratch' Perry. The images, shot in Jamaica and Los Angeles, are a vibrant document of the reggae scene, particularly Bob Marley and his band. For anyone with even a passing interest in the genre, or even band photography, this is likely to serve as a more than satisfying visual document.



© KIM DOTTIER-WALKER AND JEFF WALKER



# Letters

Share your views and opinions with fellow AP readers every week

## LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card\*



FUJIFILM

### SPOT-ON SHOTS

In 1961, my parents bought me a set of Tri-ang Spot-On model cars. They were die-cast and superbly detailed, but unfortunately, thinking I'd outgrown such 'toys' by the age of 14, I gave them away to a friend who, 30 years later, sold them – still in their original boxes and all in mint condition – to a wealthy collector for a hefty price. Ouch!



© MICHAEL PAUL SMITH

The AP feature *Driven to extremes* (AP 16 April) is another reason I wish I'd held onto them. Michael Paul Smith's images of classic American model cars are stunningly realistic. Michael's a guy who has found a real purpose for his photography, despite describing it as a 'geeky hobby'. I'm envious of his attention to detail and the knack of creating images so reflective of the period *and* with such basic equipment. Photography has great illusionary powers; Michael's abilities to employ model cars and scenery to create photographs we believe to be actual scenes from the past (if we didn't know better) is testament to that.

Many's the time I've sat around with my camera suffering from a period of 'photographer's block'. Lack of inspiration hits us all. The next time it happens I think I'll try to find myself something 'geeky' to photograph. I must ring my parents and see if they've held onto my old train set after I got married!

**Dave Swann, Tyne & Wear**

**I'm glad you liked the feature, Dave. I'm sure there's plenty of picture fodder kicking around in my loft, too. And it sounds like that friend of yours may owe you a drink! – Mat Gallagher, deputy editor**

### Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcmedia.com

\*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

### Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

### INSPIRATION FOR ALL

I loved the article about Michael Paul Smith's recreations of 1950s small-town America (AP 16 April) as they are wonderfully fascinating and inspiring. I didn't just love his shots (although they are great), but also his refreshing low-tech 'can-do' attitude.

This sort of staged model photography is almost only possible with digital cameras, the instant access to your pictures allowing for all sorts of DIY experimentation. If using film, it would take weeks, if not months, to try different set-ups, but with a digital camera you can reset your lighting/props and try again in seconds. This means your learning curve is really steep and consequently much more enjoyable. Photographers like Michael Paul Smith constantly inspire me to try harder with my own projects, so thanks for this excellent article.

**Chris Gittner, South Yorkshire**

### LOST IN (CYBER)SPACE

I wish to comment on the news article in AP 16 April, concerning the 100,000 images that vanished from the Fotopic.net website. The way the internet works is to connect several servers or computers together to share information, so these images are not lying in cyberspace – they are installed on Snappy Design's server.

The company will then host its website itself or through another company using the information on its servers. I am sure that if Fotopic is an honest company, it will allow the liquidators access to its servers, where they will find the images stored.

The only way that Fotopic will have lost these images is if it had failed to back up its system and the hard disk(s) carrying these images crashed, making it impossible to recover the files. A reputable company, however, would have these images stored on several hard disks in a server. And even if not, there are companies that can probably access these images so they may not necessarily be lost.

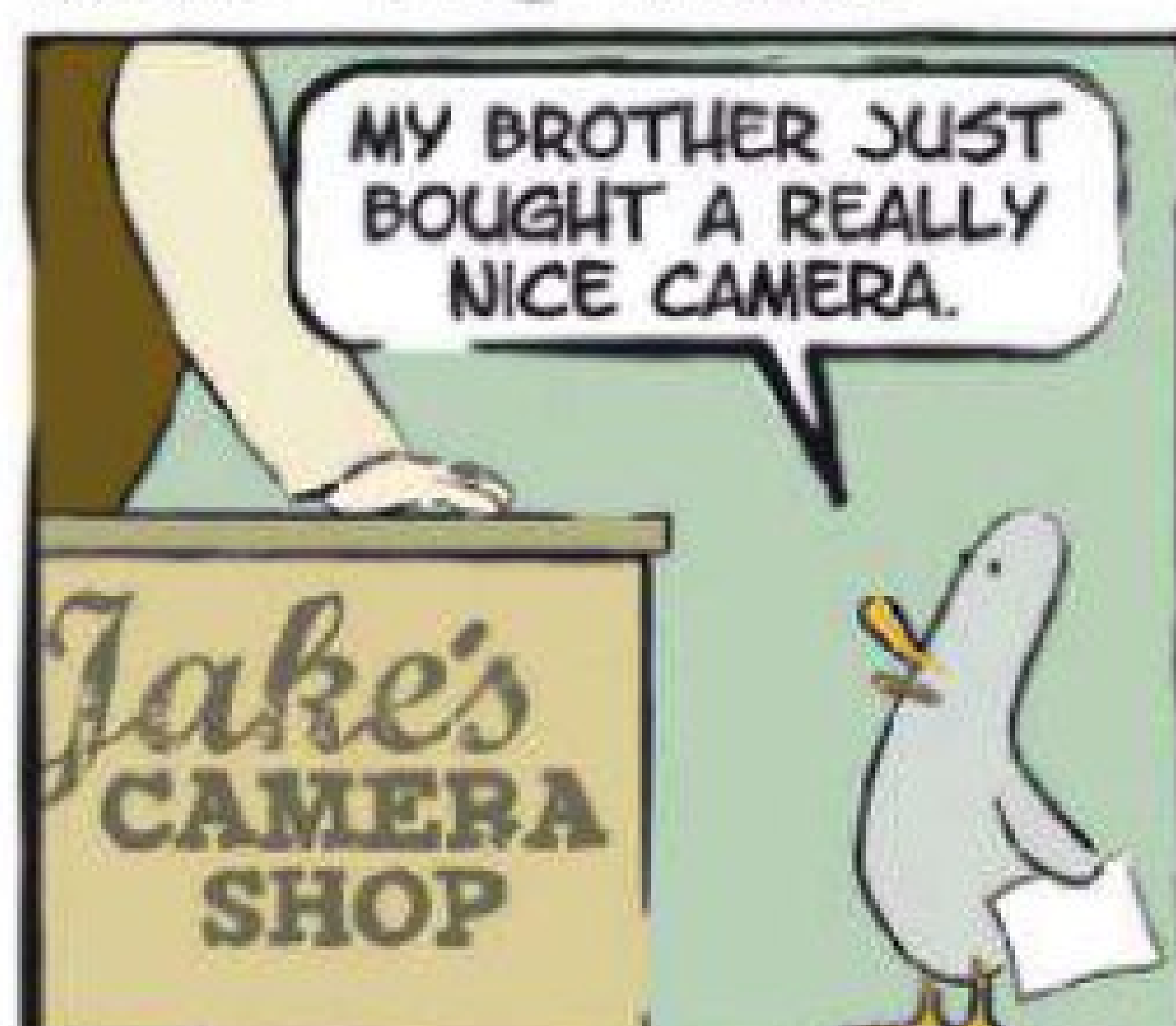
**Terry Stock, via email**

### DRACONIAN MEASURES

When I read G Fleming's letter about the use of third-party batteries in his Panasonic Lumix DMC-GF1 camera and the reply from the Panasonic spokesperson (AP 16 April), it reminded me of my time in the electronics industry where battery safety is an important issue.

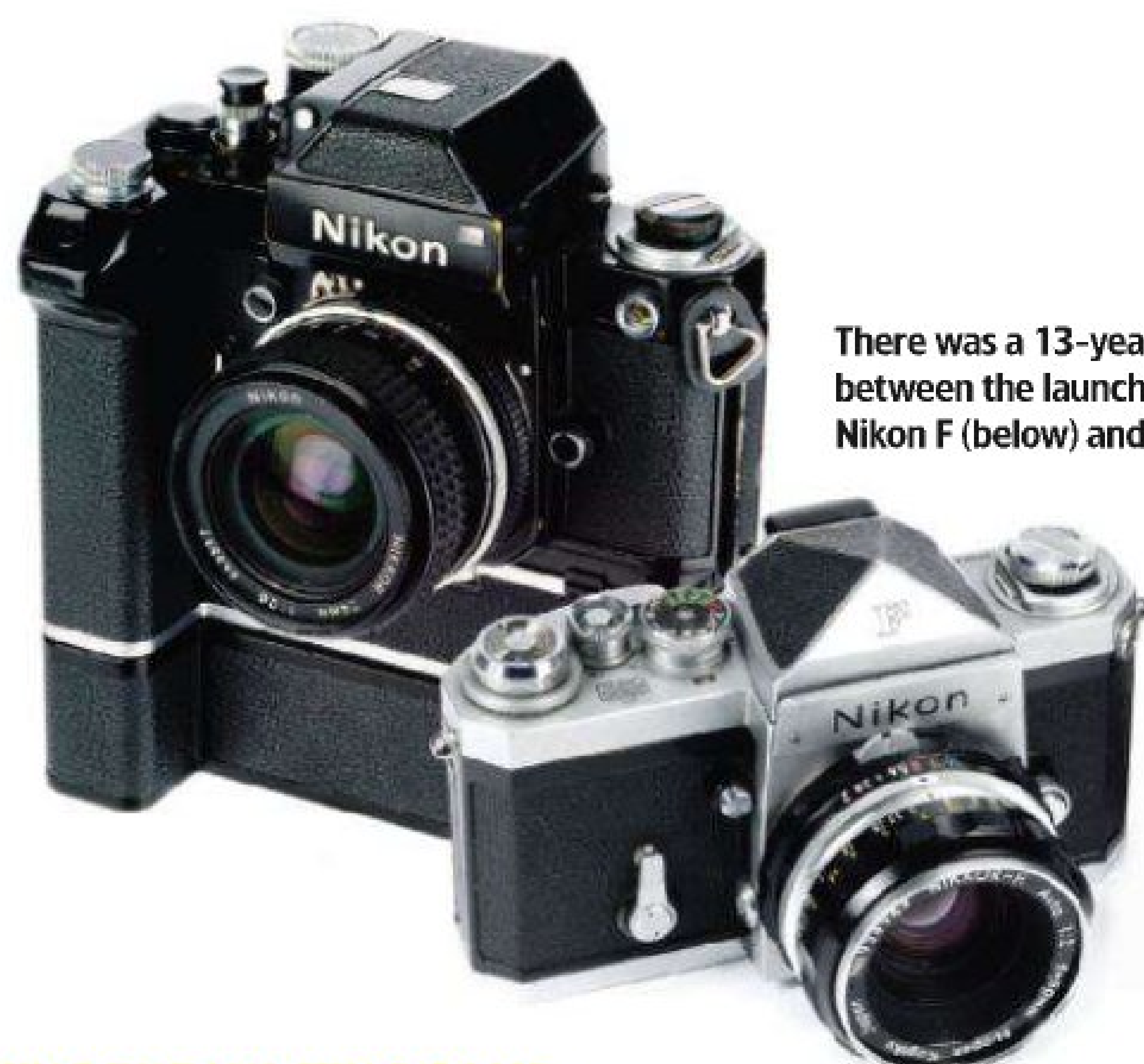
It is true that batteries can be hazardous if poorly made or abused. It is also normal practice for manufacturers of battery-powered equipment to specify the use of their own batteries, since they cannot assure safety if an unknown battery is used. However, in my experience, the safety record for consumer batteries is good, irrespective of whether they are the manufacturer's original or third-party. Invariably, genuine batteries are also much more expensive, often up to five times the price of third-party versions. A slightly higher cost for the genuine item may be justified on the grounds of recouping development costs and by the use of higher quality components, but often

### What The Duck



<http://www.whattheduck.net/>





There was a 13-year gap between the launch of the Nikon F (below) and the F2 (left)

### PLAYING THE WAITING GAME

I was particularly struck by Tim Coleman's remark in his verdict on the Canon EOS 1100D (AP 9 April) that 'three years is a long time to wait...'

I wonder what he would have made of the wait for the introduction of the Nikon line? Nikon F, 1959; Nikon F2, 1972; Nikon F3, 1980. Thirteen years, and then eight until the next one. Even the comparatively cheap Nikkormat line had few changes: Nikkormat FT and FS, 1965; Nikkormat FTN (with newer-type metering), 1967; Nikkormat FT2 (with hotshoe flash connector), 1975.

In the 1970s, the Canon F-1 and the Pentax LX, both on similar lines to the Nikon F2, were introduced and, except for small changes that were partly cosmetic, were never updated in their lifetimes – about 20 years each!

Is three years a long time to wait? I suppose it is if you have shares in Canon, but for the rest of us? **Raymond Hill, Essex**

**Product replacement has been ramped up over the years, partly due to the electronics involved nowadays. It seems that everything from TVs to cameras generally gets updated more regularly than the battery in my watch – Mat Gallagher, deputy editor**

it is pure profiteering. In any case, deviating from the safety recommendations in the handbook is always at the user's risk.

For Panasonic to introduce firmware that prevents the use of non-genuine batteries seems extreme. Panasonic is not legally liable if, by some small chance, a non-genuine battery causes an accident with one of its cameras. If the company is so concerned for the safety of its users, then it would be more than sufficient for the camera to show a 'nag' message on its screen if a non-genuine battery were detected. A further button press to proceed at the owner's risk would then be required for the user to override this message and carry on using a third-party battery. If such a method were used, Panasonic would be totally absolved of liability, without resorting to the Draconian measure of totally blocking the use of third-party batteries.

**Edward Lever, Berkshire**

### HOOKED FOR LIFE

My uncle died recently and my mum (his sister) and I had the sad task of clearing his house. Uncle Andy had tried numerous hobbies over the years, all of which he'd eventually tired of. But photography really got its hooks into him! Doesn't it do that to us all? Without his and my late dad's influence, I may never have picked up a camera.

In the house we found an abundance of photo equipment, all of which Uncle Andy had kindly left to me, including his mint-condition Minolta 9000, which still works like a dream. And it was eerie entering his

darkroom, which he'd used right up until his death and which his late wife had christened his 'second home'.

To my uncle, digital was a dirty word. A strip of Ilford Pan F negatives was still in the enlarger, and there were bottles of Paterson Aculux and Agfa Rodinal film developers, several packs of Ilford Multigrade paper and a couple of boxes of Kentmere Kenthene photo paper. The various dodging and burning tools Uncle Andy had fashioned out of cardboard lay next to his old Zenith enlarger. The Photax safelight above the stained developing dishes clicked faithfully into life when I pulled its yellowing string cord.

Uncle Andy had been working in his darkroom two nights before he died. I sadly imagine him switching off his safelight that night, blissfully unaware that he was doing so for the last time. He was 64, but his death – just like my dear old dad's a few years ago – has prompted me to grab my camera and get snapping like there was no tomorrow. Sadly, for Uncle Andy and my dad, there won't be.

If there's a Heaven then let's hope it's a place that allows us to continue our sublime pastime of taking photographs. Otherwise, how could it possibly be the perfect place we've been led to believe?

**Sue Cave, Tyne and Wear**

**It's sad to hear of another keen photographer passing away, but hopefully there's a set of developer trays and a Durst enlarger up there waiting for us all – Mat Gallagher, deputy editor**

# BACK CHAT

## AP reader Steve Mollman implores us not to follow in his footsteps and become a camera bore

**FOR MOST** of my life I've been the worst photographer in my circle of friends and family. When it was time to capture a moment, the camera was handed to somebody else. But then I got a DSLR – and I got into it.

I studied and mastered the settings that had once befuddled me. Within half a year I could produce photographs that looked almost professional – to my eyes, at least (although the bar had been set rather low). Soon my camera rarely left my side. Every moment was worth capturing, even if nobody else seemed to think so.

Unwittingly, I'd joined a segment of society that I call the camera bores. These folks, encouraged by increasingly affordable and high-quality gear, believe they're photographic artists and deserve special consideration. But on a recent trip to Indonesia, I realised how it feels for everyone else.

The epiphany came while visiting Mount Borobudur, a volcanic peak famous for its beauty at sunrise. My goal was to absorb the glorious scene and photograph it. The viewing was an international contact sport, with obsessed tripod-toting camera bores from around the world jostling for space on a crowded platform. I had no tripod to worry about, so I followed the lead of some others and perched myself on a three-bar barrier facing the view. It wasn't ideal, but at least I could escape the fray behind me... or so I thought. Then a 'volcano paparazzo' stuck a telephoto lens between my legs.

Few people, I briefly noticed, seemed interested in just watching the sunrise. I was guilty, too, focusing on complicated camera settings more than dawn's first rays hitting the peaks and valley below. Unfortunately for others, it's getting harder to escape bores like me. Even under the deep blue sea, 'monsters of the deep' lurk with underwater cameras and flash units.

Like sea creatures, camera bores come in many shapes and sizes. Consider the self-designated 'Facebook photographer', who uses a mobile phone camera to document a night out on the town. Their goal is to take embarrassing pictures throughout the night and share them online later. Will 'camera addiction' join 'online addiction' as a modern ailment to be treated in special clinics? I hope not – I don't think my insurance policy covers that one.

The real problem, it seems, is a lack of social norms around cameras. Everyone knows it's wrong to stand on your chair in a restaurant – not that you'd have any reason to do so, I hope. But what about erecting a tripod in front of your table and firing off 50 shots of your meal, with other diners as backdrop? People can forgive

a professional photographer, perhaps, but what happens when regular shutterbugs like me expect that kind of leeway?

I don't have the answers. But I do have advice for anyone as snap happy as I am: think twice before turning your next meal or journey into a prolonged photo session. Not everyone is in the same frame of mind.





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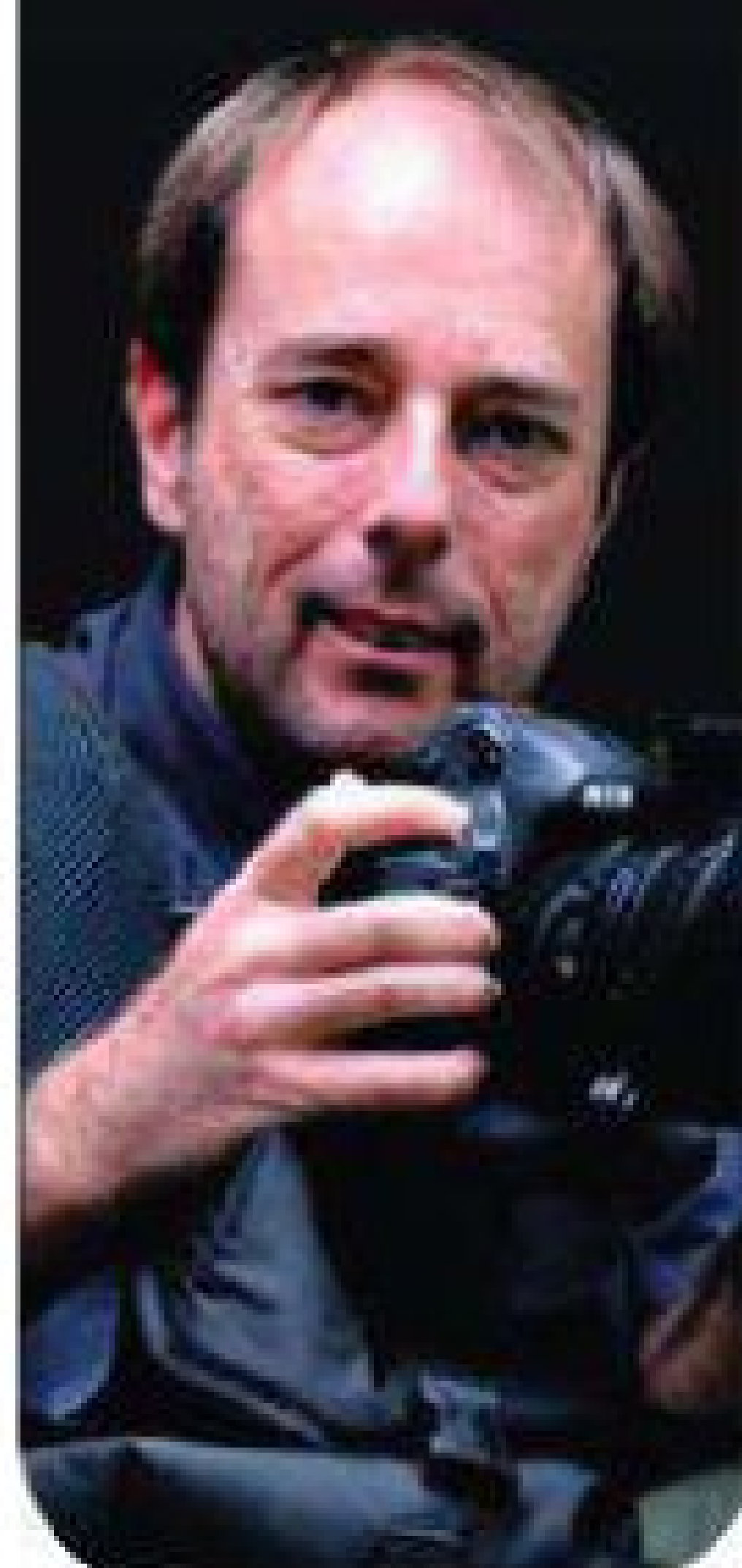
# Andy Rouse@AP

Thoughts from a wildlife photographer's world



## ANDY ROUSE

is one of the world's most prominent wildlife photographers and a passionate conservationist. A professional photographer for more than ten years, he has a dozen books to his name and regularly appears on TV. He has also won multiple wildlife photography awards. In his column, Andy recounts some of his experiences from the wildlife world. You can see his work at [www.andyrouse.co.uk](http://www.andyrouse.co.uk) and read his blog at [www.andyrouse.co.uk/blog.asp](http://www.andyrouse.co.uk/blog.asp). You can even become a fan and keep up to date with 'Andy Rouse Wildlife Photography' on Facebook.



Andy managed to get the male black grouse right in the middle of the frame as the bird jumped towards him

## Andy has a great start to the black grouse season

### JUMPING GROUSE



**AT THIS** time of the year my attention turns to my beloved black grouse, and for this week's fine tome you have the story

of Rouse on grouse! This year is a little different as my black grouse leks (where the grouse perform and strut their stuff) are in Wales. It is a stable population, unlike some others that are in decline. This is the result of efficient gamekeeping and conservation efforts by landowners and the RSPB. I have been fortunate to be allowed to work on a wonderful lek this year and a few weeks ago I set up a hide on it during the day when the grouse were sleeping. The weather then played a hand, with gales and cloudy mornings, but finally I had a two-day window

of bright weather. Black grouse start arriving at the lek well before dawn and I decided that, to be safe, I should be in the hide overnight.

I arrived at about 11pm, loaded up the bag with my Nikon D3S and D7000, plus 600mm and 200-400mm lenses and two tripods. In the other rucksack I had my sleeping bag and a new 'self-inflating' roll mat that promised a good night's sleep. It was an hour's walk to the hide, which I did mostly in the dark so as not to disturb the grouse.

On arrival I was happy to see the hide intact after recent gales, and set about getting the gear inside. I set my tripod up at one end, then laid out the lenses so they were within easy reach. Then it was time to settle down on my new mat and try to get some sleep. I didn't succeed and I'd like to get hold of the marketing person who wrote, 'This mat will give a perfect night's sleep' and kick them where it hurts. It didn't give me a comfortable night's sleep, it didn't self-inflate and I kept sliding off it and almost out the end of the hide!

At about 5am a flurry of wings heralded the

arrival of the black grouse and I felt so excited. I had to contain myself, though, as there was no room to move. I had the 200-400mm D7000 combo shooting with the light out the back of the hide, and the 600mm with the D3S shooting backlit from the front of the hide. Who said that men cannot multi-task? Anyway, it was a long wait, as the light was only good enough at about 6.30am and sunrise wasn't until 7am.

A female grouse must have walked past the lek as all the males suddenly started calling and jumping. I followed one male with my D3S set-up, but missed the first jump. However, I then managed to get the male right in the middle of the frame as the bird jumped towards me. I thought I had nailed it and one look at the LCD confirmed that it was right on the money, backlit and razor-sharp. The ISO of 1600 had ensured that I could freeze the motion of the jump and the beautiful light did the rest.

My black grouse adventures are only just starting for this season and I cannot wait to go back there soon. **AP**



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# PHOTO INSIGHT

Frans Lanting recounts how he captured one of nature's great spectacles – millions of monarch butterflies erupting into flight in Mexico



## FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

To see more images by Frans Lanting or read his World View columns, visit [www.lanting.com](http://www.lanting.com)

WORLD VIEW

**I TOOK** this image in Michoacán in Mexico. It is a place where one of nature's magnificent displays occurs every year. In the mountains of central Mexico, monarch butterflies gather each winter in one of the most dazzling shows of mass movement in the animal world. Many millions of them migrate here from across North America, flying more than 3,000km [1,800 miles] to escape the cold before travelling north again in the spring. Huge colonies cluster together in dark evergreen forests, but on warm days in early spring they begin to test the air and periodically erupt from the trees and fill the air like confetti. The accumulated effect of millions of butterfly wings fluttering all at once sounds like rain when you close your eyes. How do you capture such an extraordinary combination of beauty and vitality?

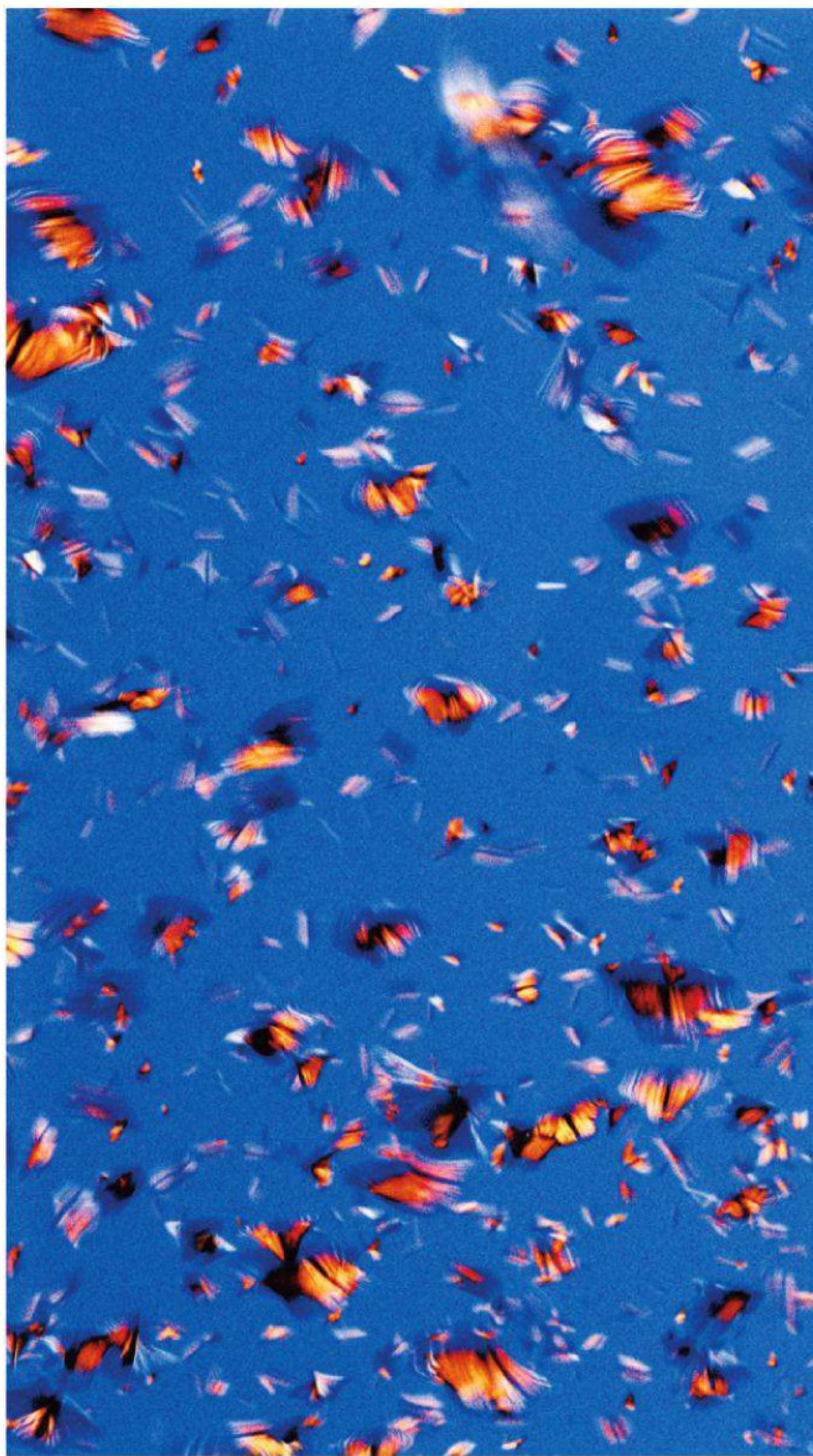
What struck me is the sense of chaos. All these butterflies moving at the same time in different directions, fluttering and gliding, is absolutely sensational. Initially, I put my Nikon camera on a tripod with an 80–200mm lens aimed straight up at the sky, but that approach led to physical contortions that made it hard to focus on the ephemeral scene. There were extensive periods of waiting, so this wasn't really ideal.

I decided to give up on the tripod and instead lie flat on the ground at the base of a tree that was full of the butterflies. I was lying on my back with my camera on my chest. This gave me a far more stable and comfortable vantage point. I used my elbows as improvised tripod legs to hold my lens steady and tried not to breathe when making an exposure as this movement could translate to the camera and appear in the image. This gave me a more comfortable perspective as I waited for the right moment to fire the shutter. There's an

aspect of body/physical discipline in this sort of photography and I approach these shots almost as I would if practising t'ai chi. Unless your body is in balance, it's really hard to focus on the aesthetics of an image and come up with a balanced composition.

I added a warm polariser to my lens, which helped to saturate the blue sky and create more contrast with the backlit orange butterflies. It also enabled me to apply the slow shutter speed necessary for the image I was after.

Periodically, the butterflies would erupt into flight, but you could never predict when it would happen. Neither can you tell the butterflies to hold at position. It's chaos in motion. As soon as I saw them erupt into the sky I'd start firing off exposures. However, I don't believe in letting the motor drive make the decisions for me. I try to make decisions about creating balance in the overall composition. It's a really interesting 'back and forth' relationship between what the eye sees and what the mind assimilates,







© FRANS LANTING

and transferring the reaction back to your finger and the camera. It has to happen pretty instantaneously and there is, of course, an element of luck involved. Once you have an idea in mind and have worked out the best way to execute it, you've got to give the situation time to express itself, which meant hours and hours of lying and waiting. When I came to edit the images there was only a handful that worked – those with an even distribution of butterflies across the composition and

with just the right proportion of blurred and less blurred butterflies.

Photographic impressions of subjects in motion are not as avant-garde in nature photography now as they were 30 years ago when I began to experiment with this technique. Anything that moves can be rendered in an Impressionistic way. Most applications involve panning with a subject, but I used the opposite approach for this image. Here I decided to keep the camera steady instead of panning and let the

butterflies create a moving pattern. Letting the subject move across the viewfinder and using a slow shutter speed while holding the camera still can lead to some impressive effects. Only a few monarch butterflies are rendered relatively sharp – all others appear as a chaotic blur, visualisations of their own kinetic energy. I was most likely shooting towards the 200mm end of my lens. The frame that captured the kaleidoscopic action best was exposed at around 1/8sec. **AP**

**Frans Lanting**  
was talking to  
**Gemma Padley**



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## SPECIALISING IN THE EXCEPTIONAL

The Vintage Department at Grays of Westminster seeks out only the very best mint or near mint examples of Nikon equipment for our customers. For example, on this page is the very rare Nikon Model H Field Microscope. This is a portable microscope based on the design of their Nikon rangefinder cameras. It enjoyed a reputation as one of the finest field microscopes, eventually being selected by NASA for a place in Skylab Missions in the early 1970s, where it was known as the "Skylab Microscope". It employed inverted optics with an especially large prism, along with a built-in three-position objective revolving nosepiece. The range of the optics covered 4x, 10x, 40x, 100x (oil immersion) - and 10x wide-field eyepiece lens. It also offered illumination provided by daylight or a built-in incandescent lamp, powered by two self-contained penlight batteries. If you have Nikon equipment like this that you wish to dispose of, or indeed any high-quality Nikon then kindly contact us by telephone 020-7828 4925 or if you prefer, you can email us at [info@graysofwestminster.co.uk](mailto:info@graysofwestminster.co.uk) for our highest offer.



# Adding textures

Printing onto different textures and surfaces can be a great way to stylise your images.

**Mat Gallagher** shows you how to add the effect digitally

**IF YOU'VE** ever experimented with photographic emulsions or Polaroid lifts, you'll know that not only is it a fun process, but also that you get a very different look and feel to your images. However, with so many of our images not making it past the computer screen or printed only on an inkjet printer, the opportunity to be creative can easily pass you by. One way around this is to add the background in Photoshop, giving the image a texture on screen. In this way, if you exhibit or submit your pictures online they can benefit from a textured background.

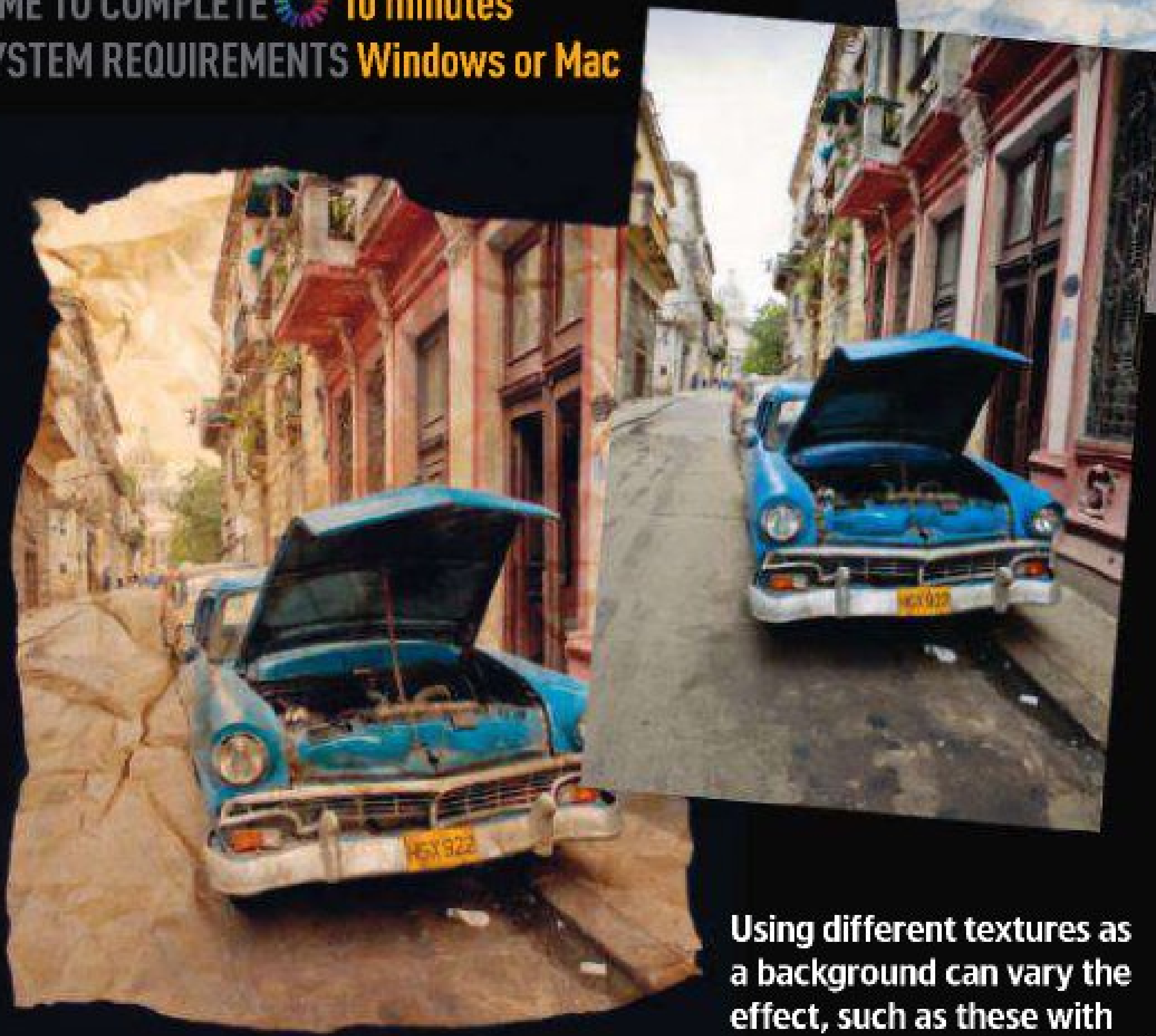
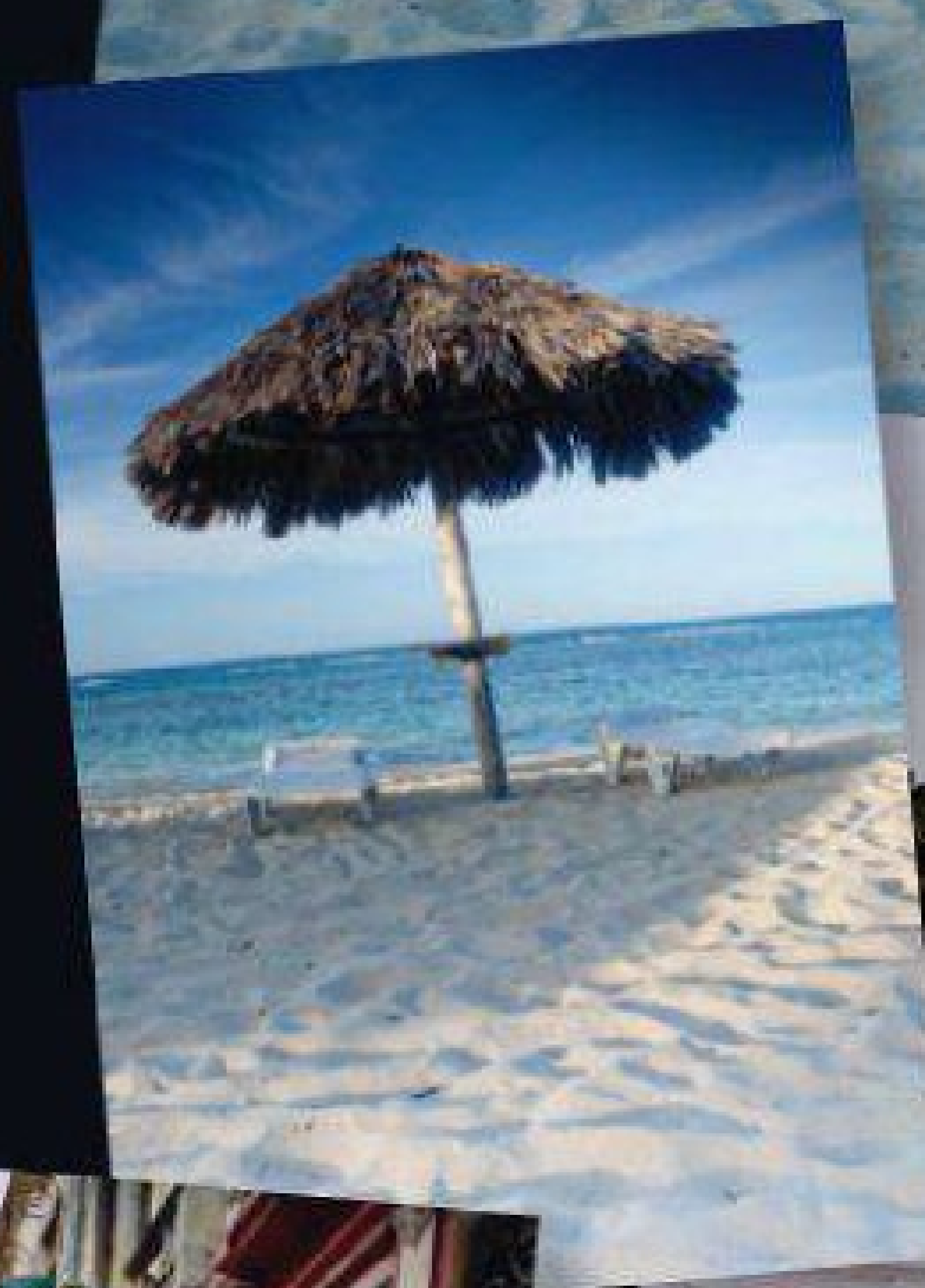
Your choice of material or background is almost unlimited with this method – you don't have to worry about scale, or the ability of the image to accept the background. Although there are websites that sell background textures, it is much more fun to find your own. Anything you can take a photo of or put on a scanner has the ability to become a background, so why not get creative with your choices.

**SOFTWARE USED** Adobe Photoshop CS5

**SKILL LEVEL** ■■■■■

**TIME TO COMPLETE** 10 minutes

**SYSTEM REQUIREMENTS** Windows or Mac



Using different textures as a background can vary the effect, such as these with brown paper and wood grain



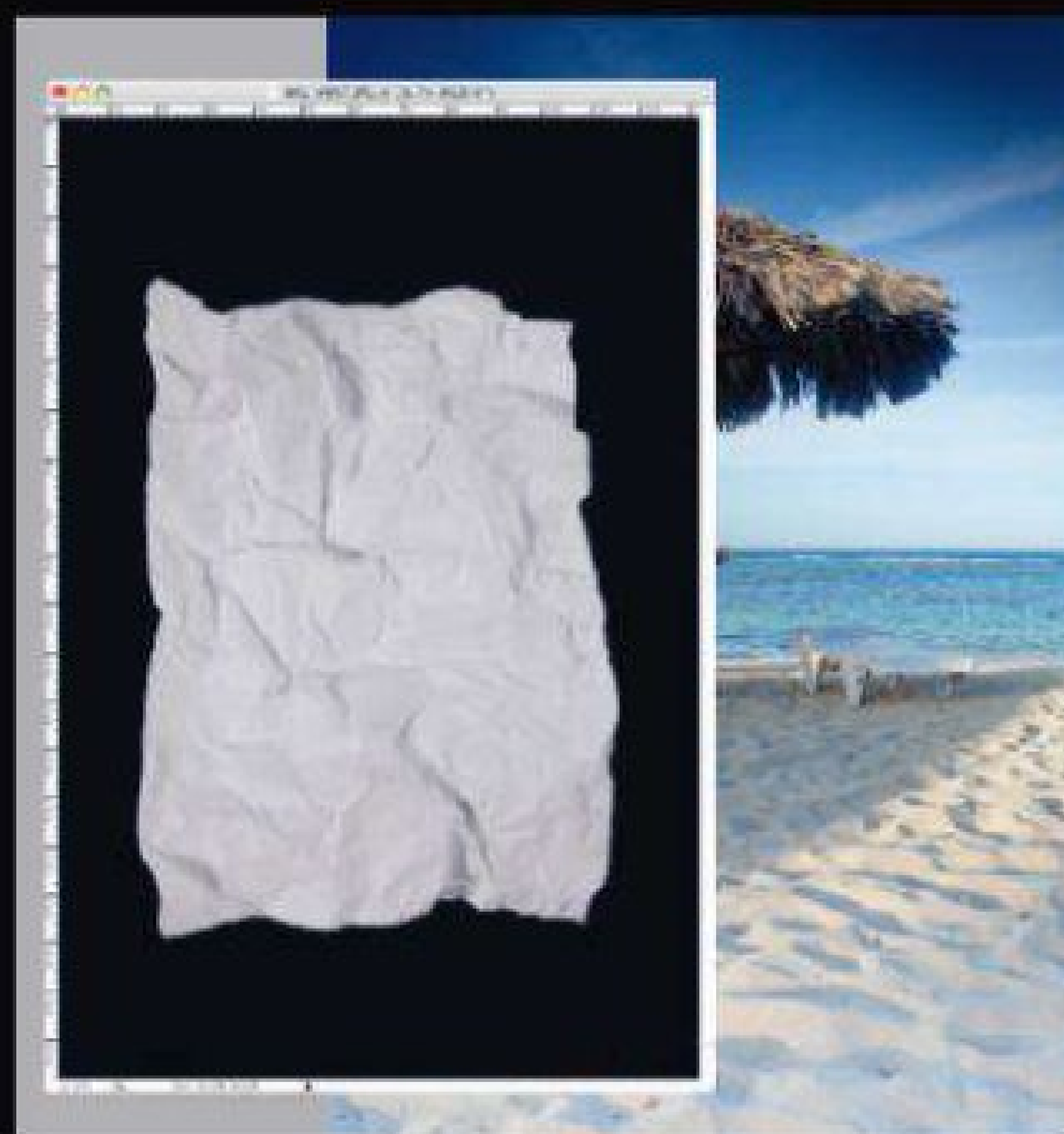
**1** Suitable images for adding texture include still-life scenes and travel pictures, although any image that doesn't rely too heavily on detail or subtle tones can be used. Then look for a texture that suits the picture. Alternatively, you may find that you choose your image based on a certain texture. Paper, fabric or packing material can be a great place to start.



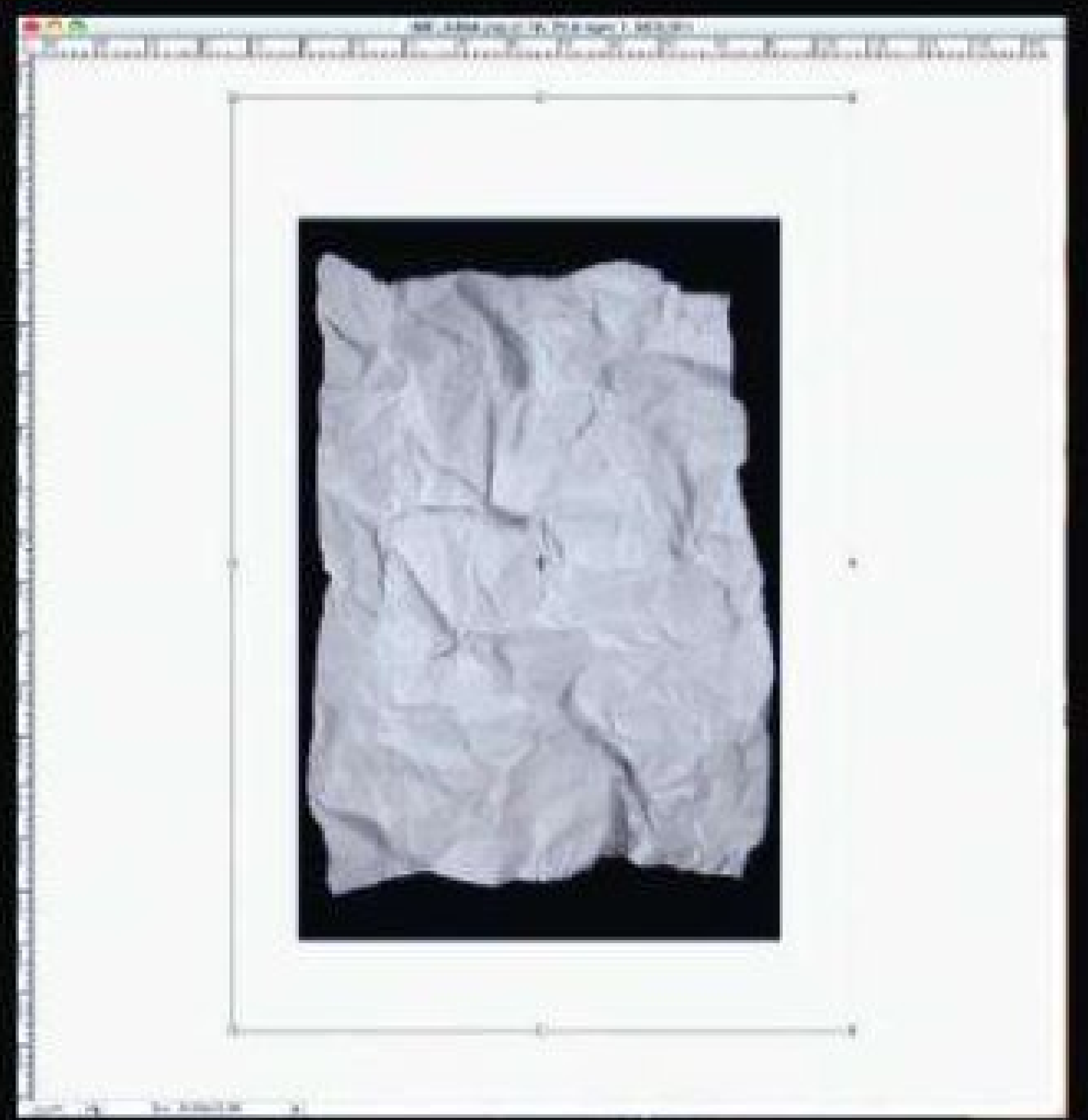
**2** The easiest way to get the image onto your computer is to take a picture of it. Try to get square-on to the subject (directly above or facing it) and avoid any shadows. If you want to include the edges of the texture, such as with a crumpled-up sheet of paper as we have used here, make sure it's against a black background (or white for a dark texture).



**3** Open both images in Photoshop and arrange them side-by-side. If only one image is showing, click and hold the Change Screen Mode button at the bottom of the Tools palette and select standard screen mode (in Photoshop Elements click on Windows>Images>Float All in Windows). Select the Move tool and click and drag your texture onto your image.



**4** You may now need to resize or reposition your texture to cover your image. Increase the size of the window or zoom out so you can see beyond the edges of the frame. Then hit Ctrl+A (Cmd+A on a Mac) to select all and Ctrl/Cmd+T to enter the Transform mode. Drag the handles in the corners of the selection to resize the image, and click and drag inside the selection to move it. Once you are happy, hit the Enter key to apply the changes.



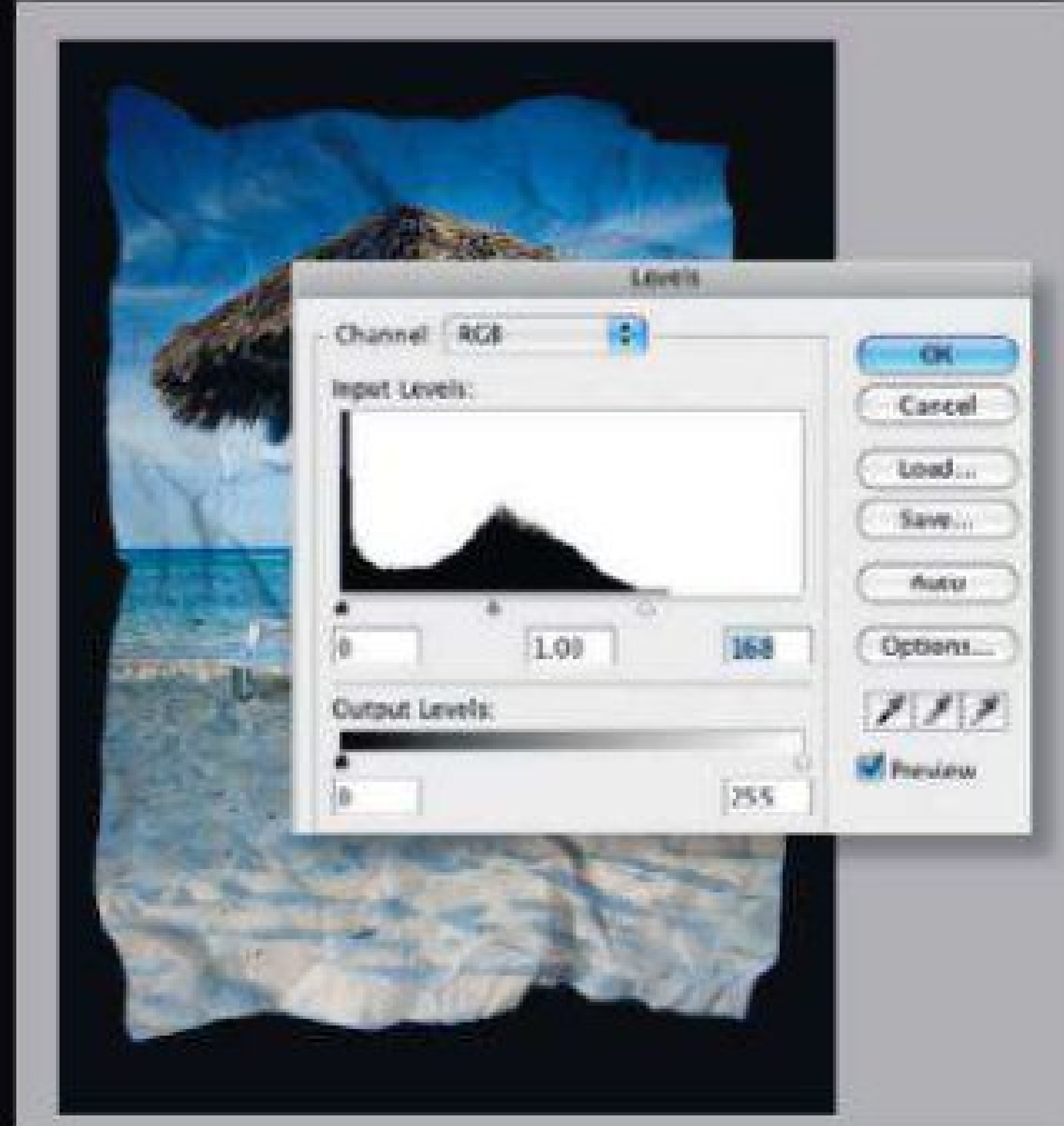
**5** In the Layers palette, with the Texture layer selected, click on the drop-down menu labelled Normal to show a full list of blending options. If your texture is light-coloured, select Multiply. If the texture is quite dark, use the Screen option.



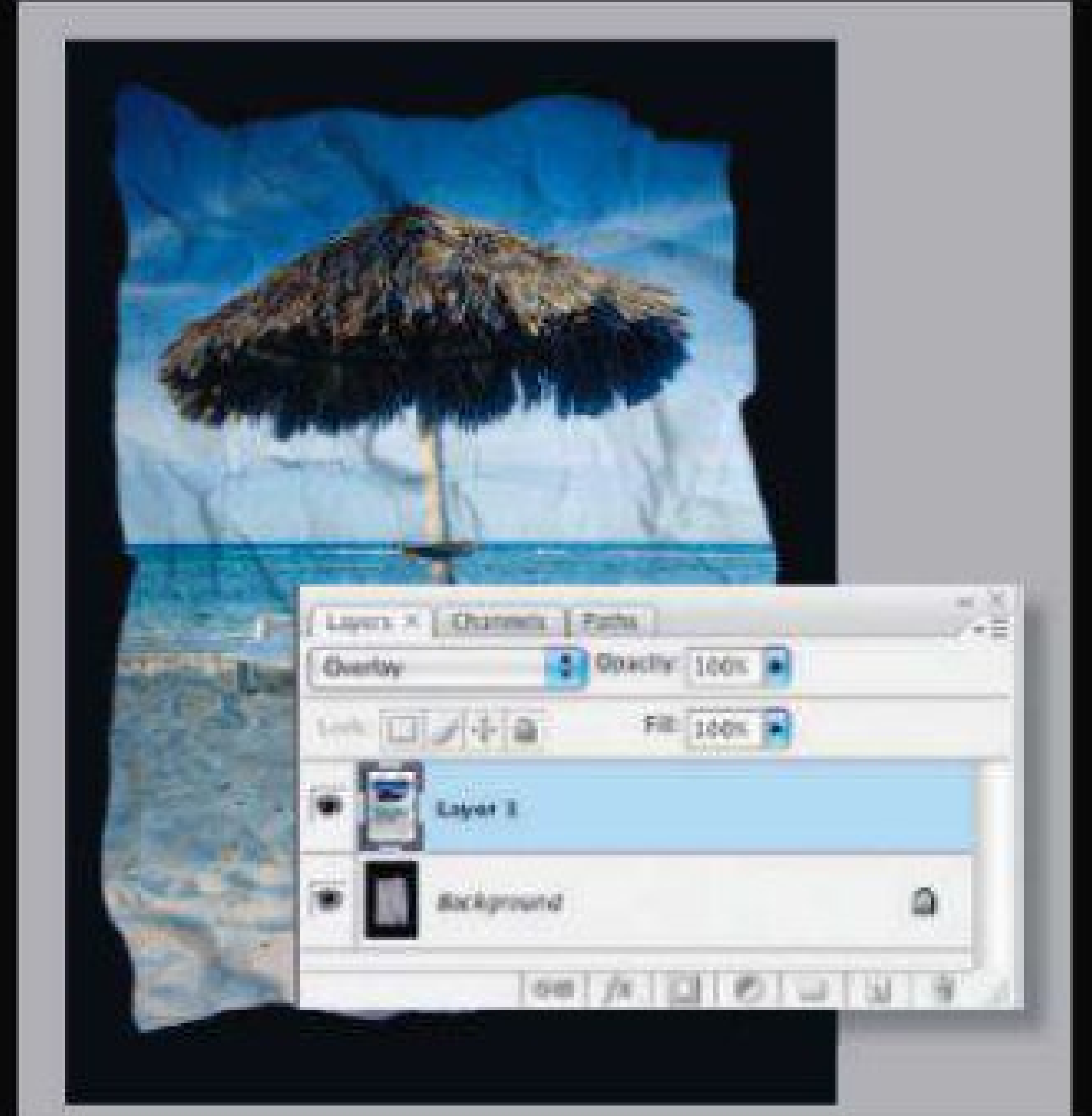
**6** If your texture fills the whole of your image you can adjust the intensity of the effect via the opacity slider, which is next to the blending mode control in the Layers palette. However, if your texture has edges showing with a white or black border behind, this will not work.



**7** Select the half-filled circle icon at the bottom of the Layers palette to create a new adjustment layer, and choose Levels as your adjustment. This will bring up the Levels palette. Adjust the three sliders underneath the histogram to boost the brightness and contrast of your image as required.



**8** As an alternative method, in step 3 try dragging your image onto your texture opposed to the other way around. Then in step 5, select the Overlay blending mode for the best effect and use the Levels adjustment in step 7 to tone the contrast and brightness of your image if required.







# World champion



**Chan Kwok Hung** scooped the Open category for amateur photographers in this year's Sony World Photography Awards. He talks to **Gemma Padley** about his love of action photography

**TO BEAT** more than 51,000 entries taken by photographers from 148 countries, and be declared the overall amateur winner in one of the most prestigious photography competitions in the world, is no mean feat. To do that the first time you enter the competition is even more impressive. It's a triumph Chan Kwok Hung is still trying to take in, as the 37-year-old jewellery manufacturer from Hong Kong has been named this year's winner of the Open category in the Sony World Photography Awards.

Chan decided to enter because it was an international competition and he was drawn by the prospect of winning a \$5,000 cash prize and Sony camera equipment. 'I wanted to learn from other great photographers

who would motivate me to improve my photography,' he says, 'and of course the fantastic prize was an attraction. I decided to enter the image (see 'Buffalo Race', page 25) because of the dramatic expression on the man's face,' he adds. 'I felt the image had impact and I also wanted to show an aspect of Asian culture to the world.'

Chan, who won the Action category in the amateur competition and went on to win the overall amateur title, bought his first DSLR camera in 2006. Learning basic photography skills from books and the internet, Chan started photographing landscapes and night scenes, and was also interested in travel photography.

'When I started out I was photographing

subjects that everyone takes,' says Chan. 'But after a few months I tired of photographing these subjects because my images looked the same as everyone else's. When I started travelling to less-developed countries I began to notice things that couldn't be easily found in a city environment. Although these places don't have luxury hotels or other expensive things, I discovered a great harmony among the people and sincere friendship; it was this, the smiles on people's faces, that I wanted to capture. I wanted to find out more about the way people live. I hope to share my feelings, through my images, with people all over the world.'

Chan often photographs people in his own country, and those he meets when travelling. The list of places he has visited is impressively long, and they include Nepal, Myanmar [Burma], India, Indonesia, Malaysia, Taiwan and Japan, to name just a handful. 'I like Nepal and Myanmar most of all because I found the people to be very kind,' he says. Where Chan decides to travel depends on how many days he can afford to be away from his work. 'I like to go to places where

**Above: Children work with their parents in a village near Sarangkot, Nepal, because their parents can't afford to send them to school**  
Canon EOS-1D Mark II, 70-200mm, 1/200sec at f/4.5, ISO 200

**Right: Muay Thai (Thai-style boxing), which is staged every weekend at a TV station in Bangkok**  
Canon EOS-1D Mark III, 24-105mm, 1/500sec at f/4, ISO 1600



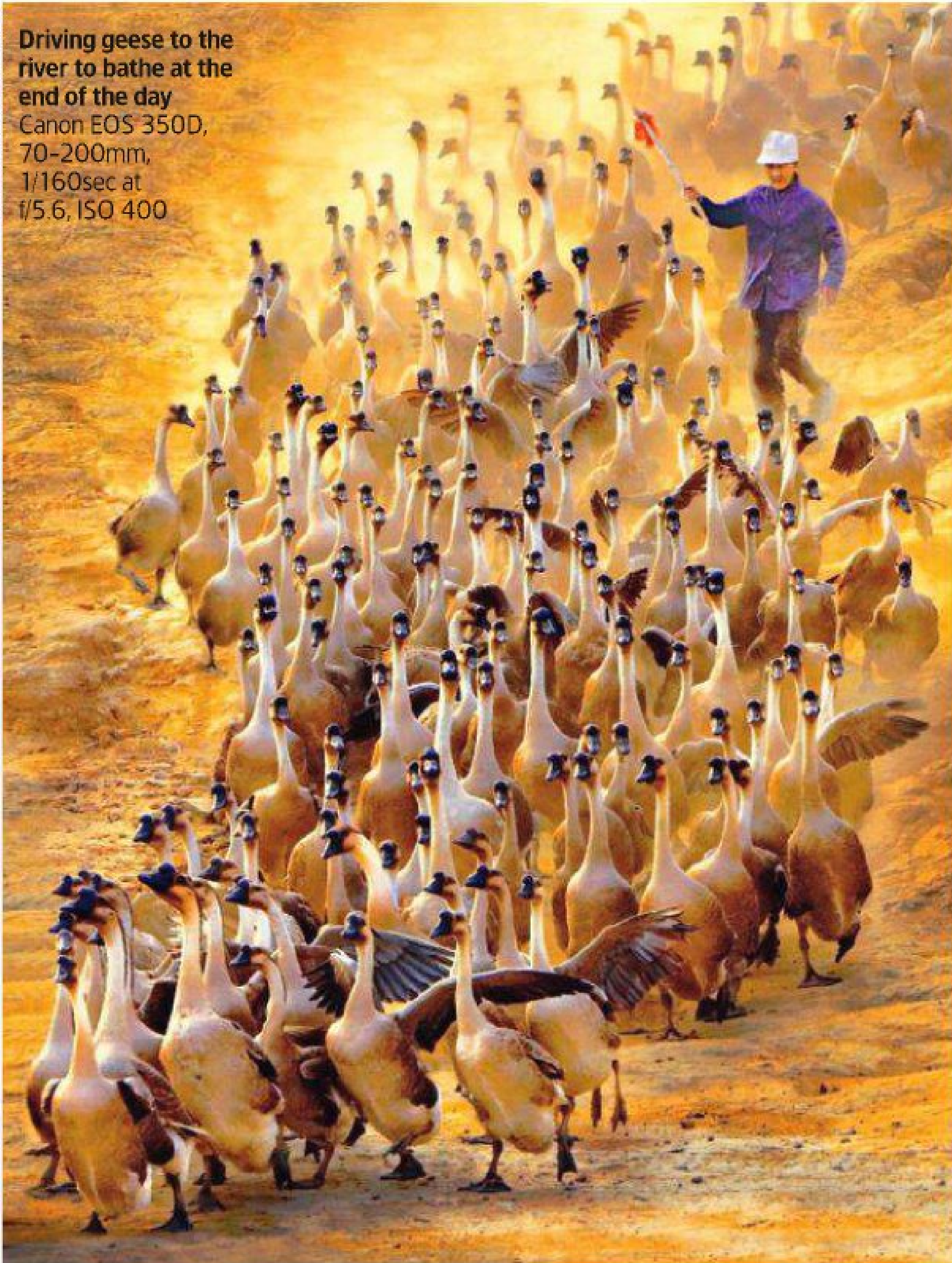




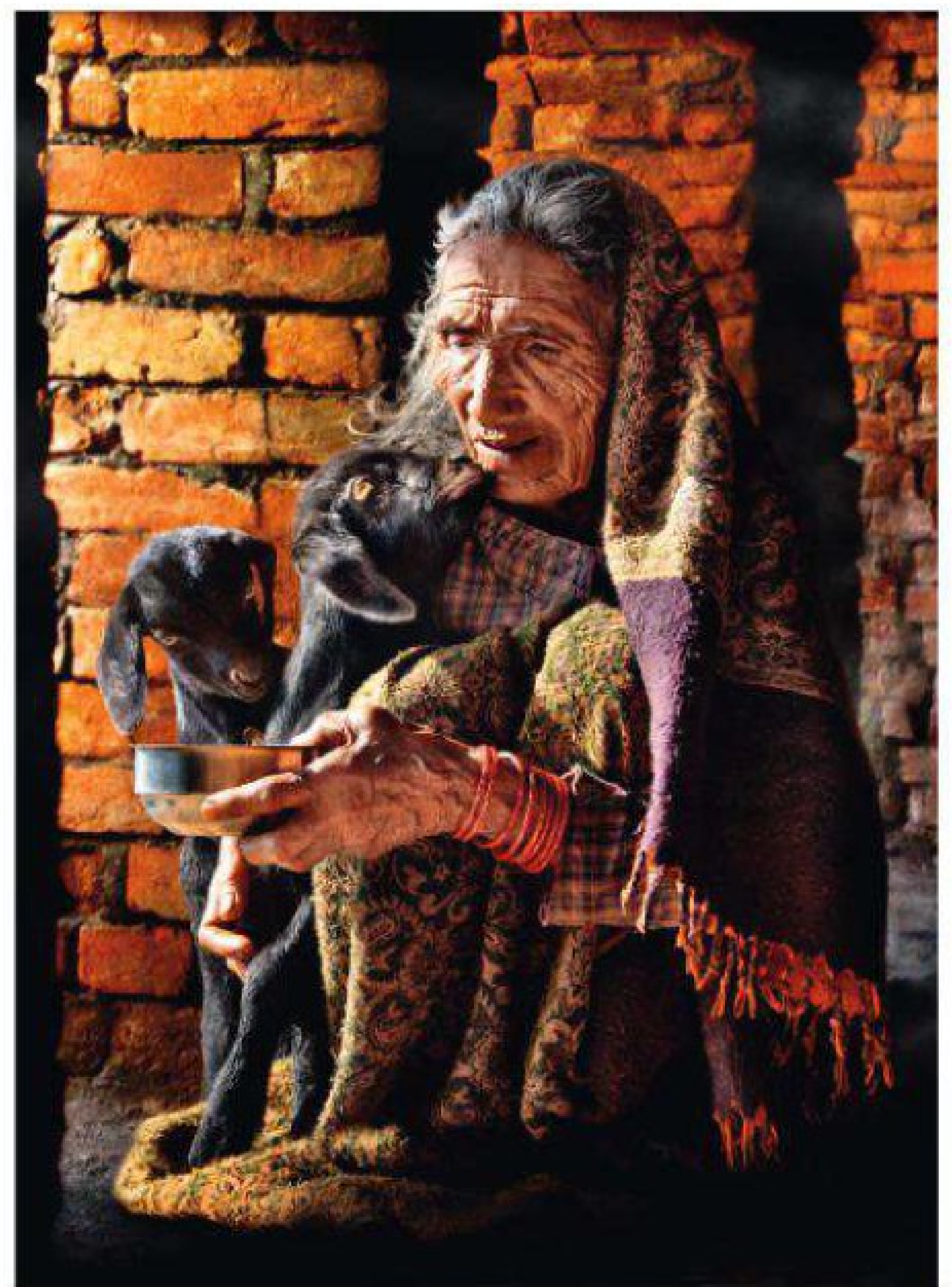
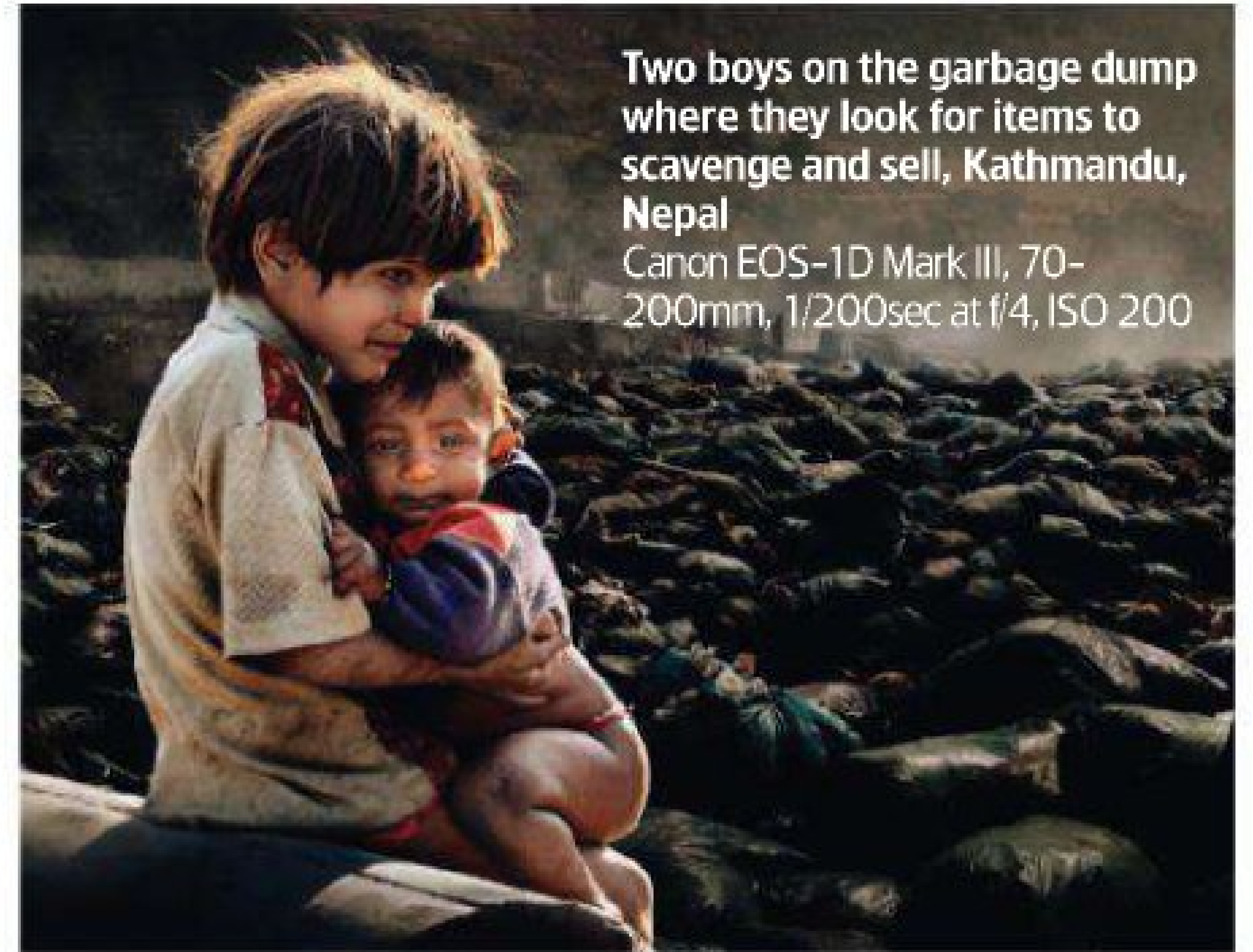


ALL PHOTOGRAPHS © CHAN KWOK HUNG

**Driving geese to the river to bathe at the end of the day**  
Canon EOS 350D, 70-200mm, 1/160sec at f/5.6, ISO 400



**Two boys on the garbage dump where they look for items to scavenge and sell, Kathmandu, Nepal**  
Canon EOS-1D Mark III, 70-200mm, 1/200sec at f/4, ISO 200



**Right: 'Lovely Kiss'. Kathmandu, Nepal**  
Canon EOS-1D Mark III, 24-105mm, 1/125sec at f/8, ISO 400

**'I want to convey the good side and dark side of our living world. People's expressions and emotions appeal to me – they are an important part of the picture'**

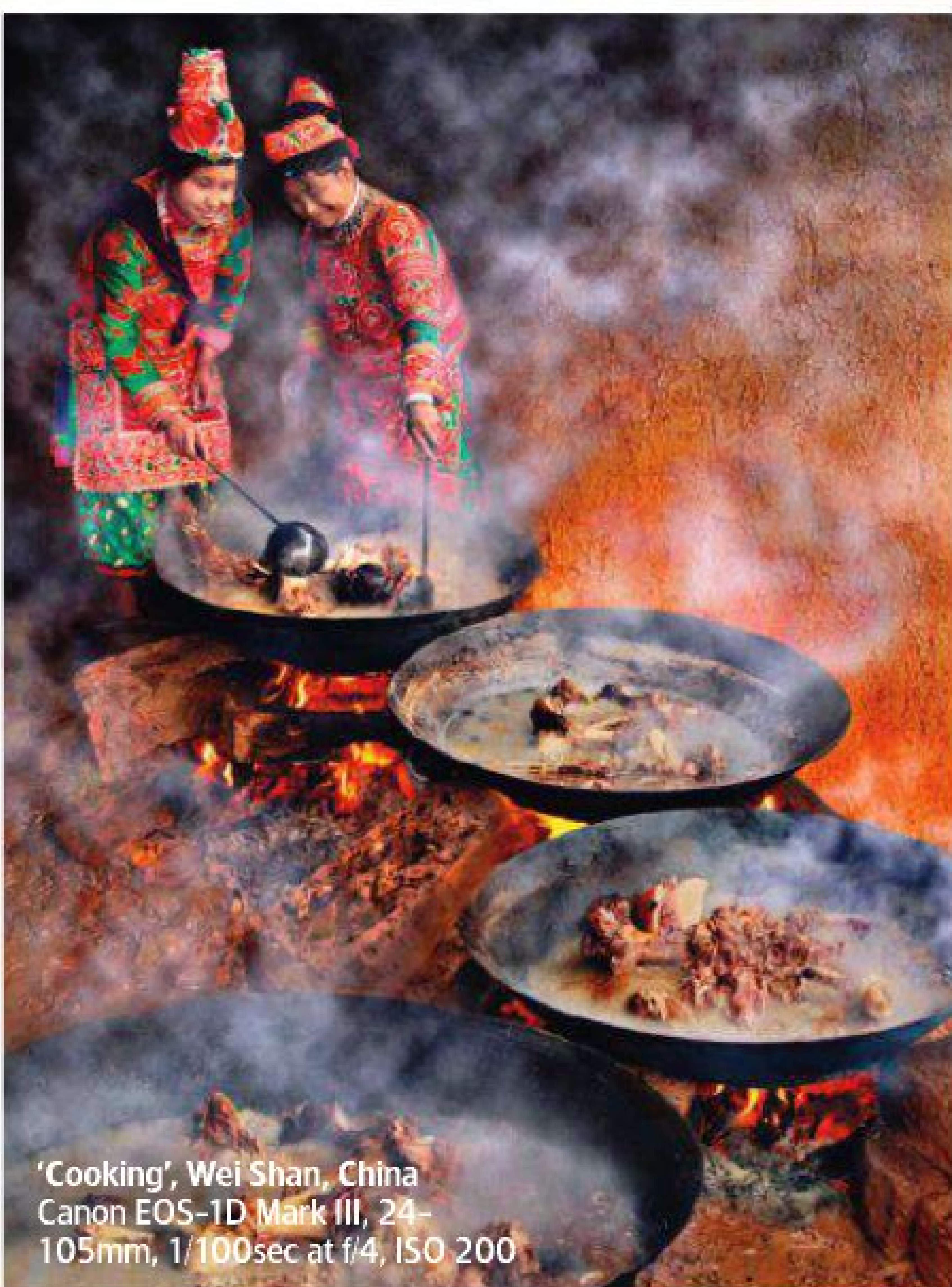
the culture is different to that of my country,' he says. 'I usually choose a place that I won't be able to travel easily to when I'm old.'

Chan's images often depict people playing sport or doing everyday activities, such as cooking or herding livestock, and tend to encompass an element of action. 'I like photographing action and people because you can't always foresee what you are going to photograph,' he says. 'Although sometimes the images aren't satisfactory, I'm happy when I manage to photograph the moment successfully.'

While Chan says that people don't usually mind him taking pictures, if they do object he stops. 'If a person doesn't want me to photograph them, I won't,' says Chan. 'Communication is most important of all. If I'm communicating well with a person or group of people, I find they don't mind most of the time.'

Chan always shoots in colour, mainly for practical reasons, and says he enjoys producing colour and black & white images equally. What he ultimately chooses depends on the image. 'If I think an image will look better in mono I can

**'Cooking', Wei Shan, China**  
Canon EOS-1D Mark III, 24-105mm, 1/100sec at f/4, ISO 200







# BUFFALO RACE

**SHOOTING** handheld, Chan used a Canon EOS-1D Mark III with a 100-400mm IS lens to take his winning picture, which also won the 'People' category in last year's National Geographic Photography Contest. Due to the fast-paced nature of the action, a fast shutter speed was vital. Shooting in Tv mode to allow him to set the shutter speed, Chan took this image at 1/800sec at f/11 and used a high ISO of 1250 to allow him to use the fast shutter speed. Standing inside the field facing the starting point,

he explains that the shooting angle was dictated by where the buffalo were running. The main challenge, he says, was the danger from the buffalo themselves.

'I had to be careful when taking the pictures,' says Chan. 'Usually my shooting position depends on the direction of the light, but in this case the final angle was decided by the buffalo, not me! I took about 700 photos at the event. About 40 were satisfactory and I felt five had the potential to be entered into an international competition.'

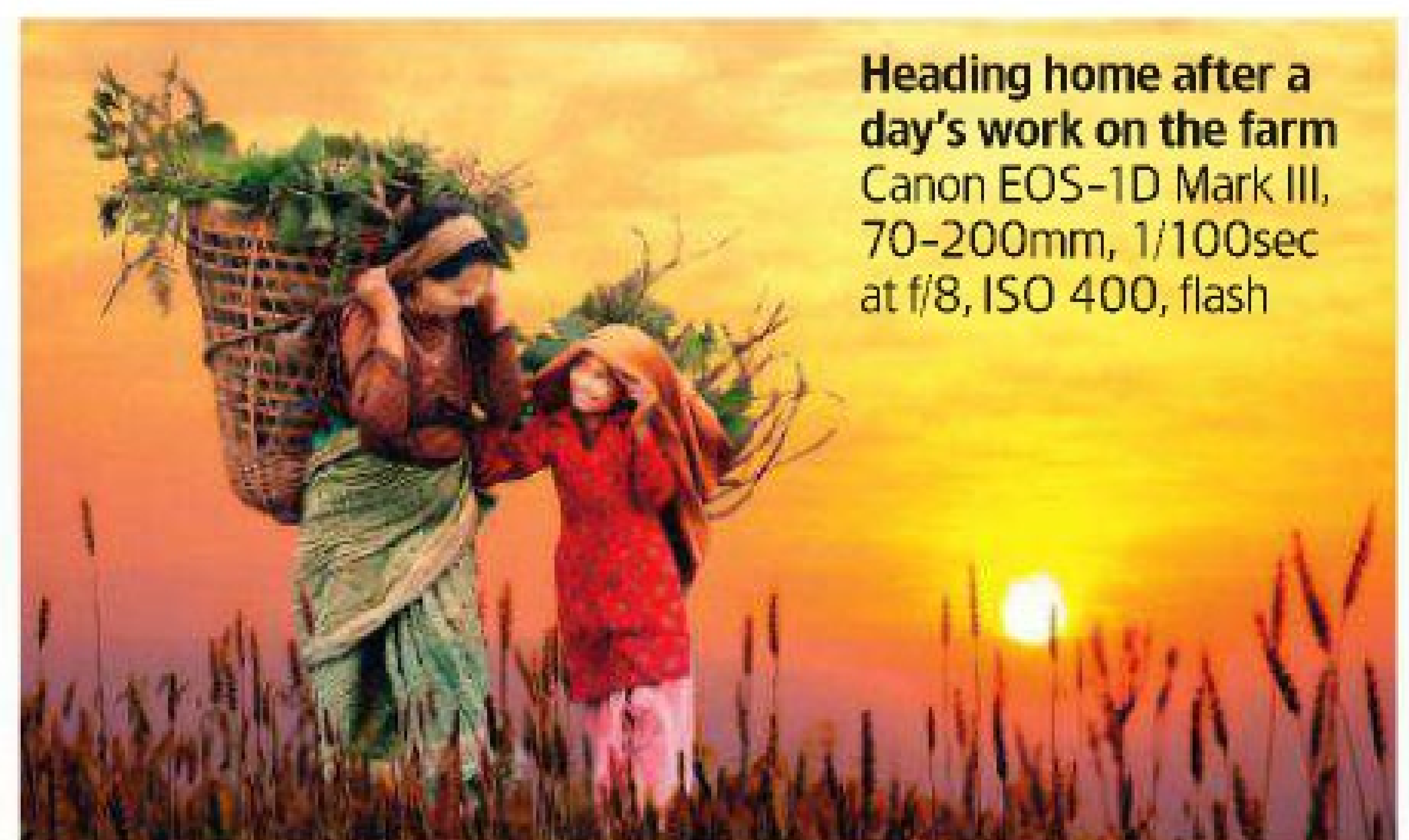
Using Photoshop CS3 to edit his image (and an accurate mouse and plenty of RAM memory, which he says is most important), Chan darkened the background using a quick mask, pulling the curve down in Curves to ensure the main subject stood out in the frame. He lightened the mud in the foreground using the Dodge tool and increased the contrast. Chan also used the Selective Color and Color Balance tools to fine-tune the colours, and then cropped and sharpened his image.

convert it to black & white using software,' says Chan, 'but if I take the picture in mono I can't convert it to colour.'

Describing his photographic style as 'pictorial', Chan says he finds photography a good way to fulfil his artistic desire. 'I like to draw, but I'm not good at all,' he says, 'so I take pictures instead.' Indeed, many of Chan's images look fantastical and have a dream-like quality – in some cases they almost don't look real. 'I want to convey the good side and dark side of our living world,' says Chan. 'People's expressions and emotions appeal to

me – they are an important part of the picture. If someone looks at one of my images and feels something, I'm happy.'

Chan used the internet to research the buffalo race for his winning image and was determined to capture the excitement of the occasion. 'The races take place in West Sumatra in Indonesia from June to October,' explains Chan. 'Farmers hold the race in the rice fields, usually before the farming season. They believe it is lucky if their buffalo wins the race. The event is a celebration for the rice farmers in the farming community.'



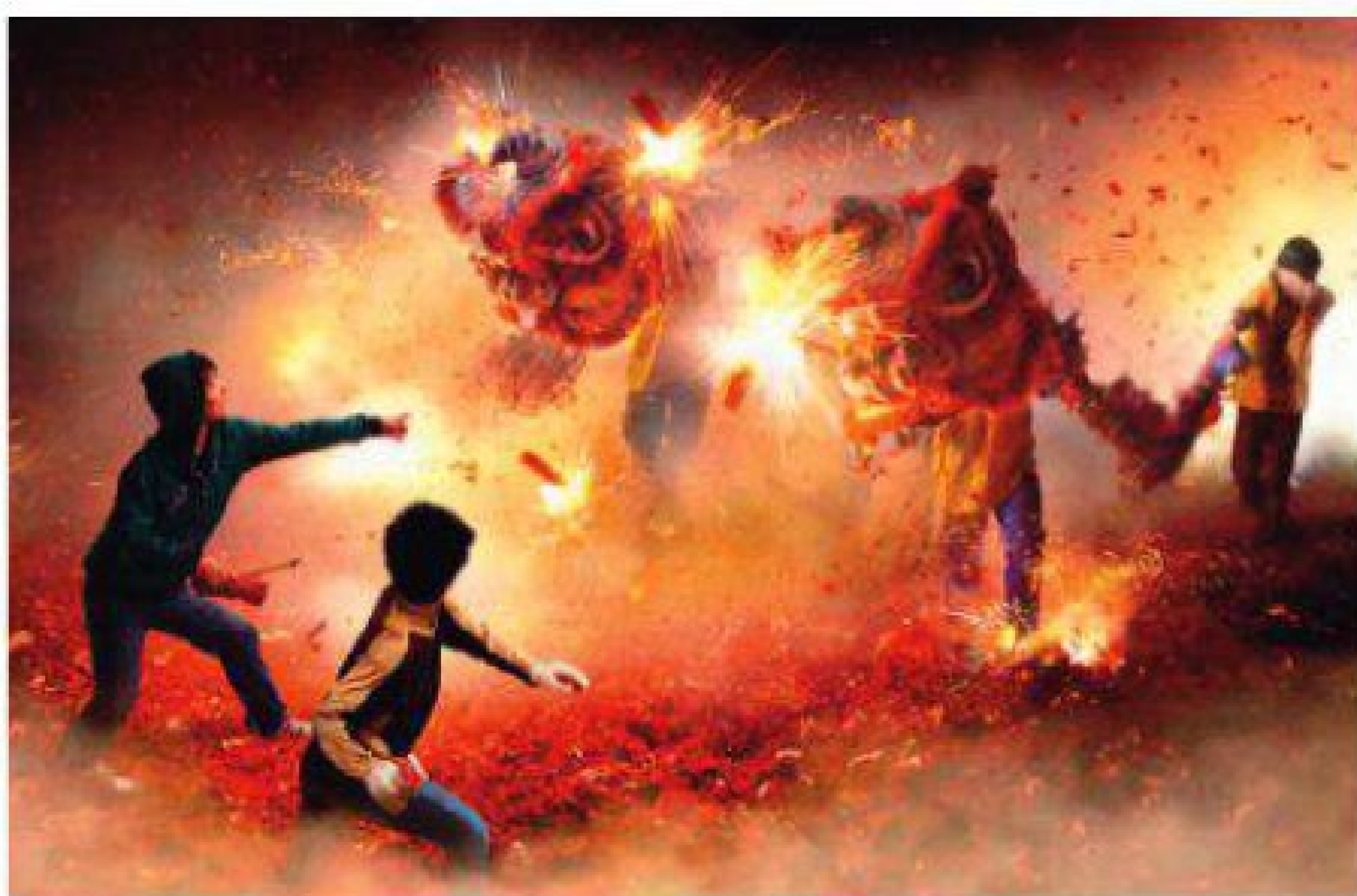
**Heading home after a day's work on the farm**  
Canon EOS-1D Mark III,  
70-200mm, 1/100sec  
at f/8, ISO 400, flash



## Sony Awards Winner

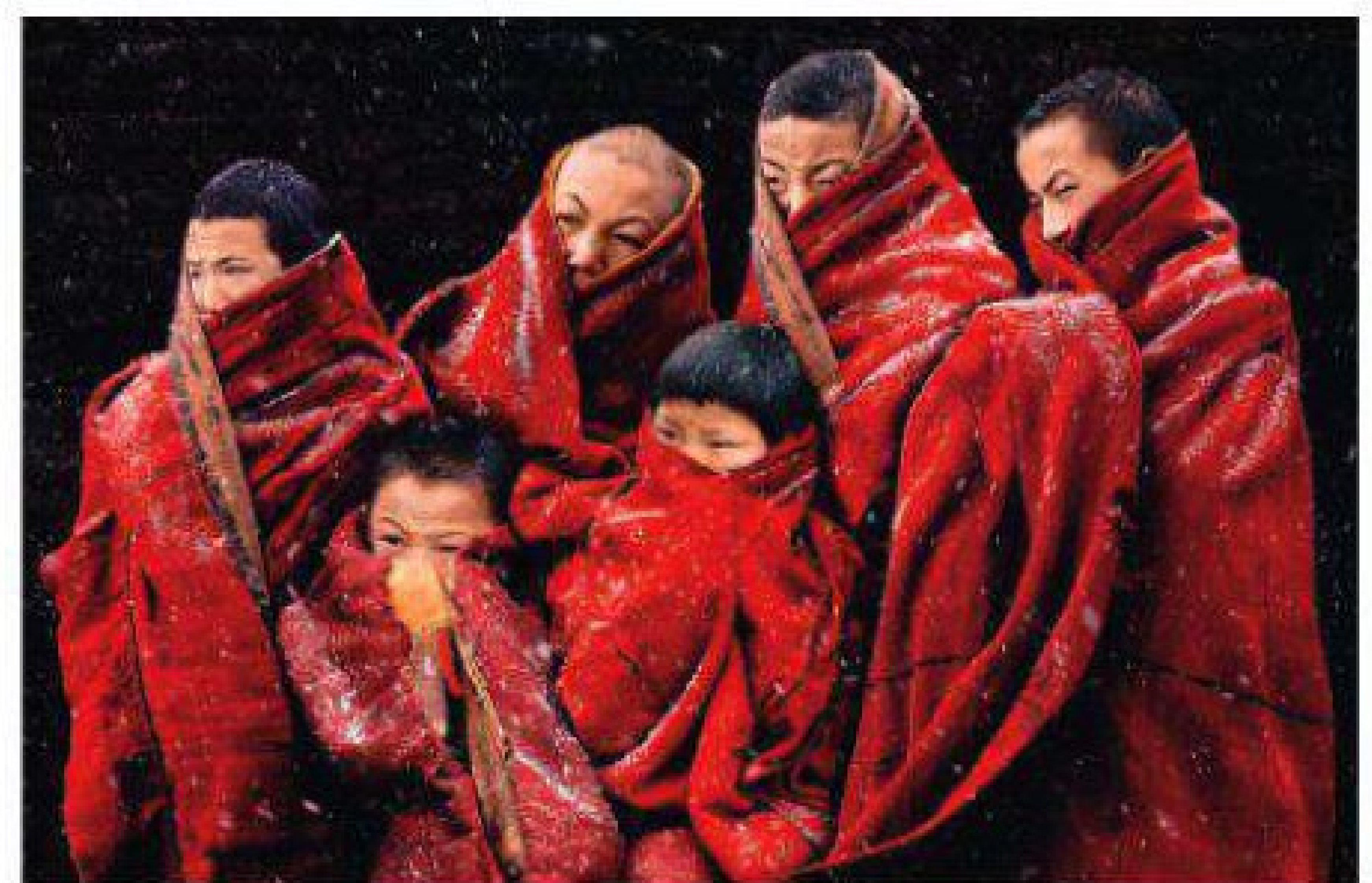


**Fishermen,  
Yingxi, China**  
Canon EOS-1D Mark  
III, 70-200mm,  
1/80sec at f/5.6,  
ISO 800, monopod



**Left: 'Crazy Festival',  
Tak Hang, China**  
Canon EOS-1D  
Mark III, 24-105mm  
1/60sec at f/4,  
ISO 2000

**Right: 'Fearless'.  
Ganzu, China**  
Canon EOS  
350D, 28-70mm,  
1/200sec at f/5.6,  
ISO 160



➡ The jockeys ride a pair of buffalo while holding their tails and bite the buffalo's tail to make it run faster!

Chan's first task was to get there. 'I sent a lot of emails and did a lot of searching online,' he explains. 'Fortunately, a very kind photographer in Indonesia got in touch with me and said I could join them at the race. I was only able to stay for three days because of my work. On the first day I woke up at 5am and travelled to the farm where the event was being held. There were a lot of people there and we waited for a couple of hours for the race to start. Eventually it started – the moment I had been waiting

for. It was dangerous taking pictures [because the buffalo were charging fast] so we stood inside the farm. The buffalo were running in front of me and I didn't know where they would go next. The event lasted about four hours and we were covered in mud afterwards. We couldn't stop laughing at each other. It was an unforgettable trip.

'I think I will go to the buffalo race one more time to buy a very big dinner to say thank you to my Indonesian friends,' he adds. 'I'd also like to take a few more trackside photos to finish the buffalo race series and photograph other areas of Indonesia.' **AP**



**Festival, Macau, China**  
Canon EOS-1D Mark III,  
70-200mm, 1/400sec  
at f/4, ISO 800

All the winning images will be exhibited as part of the **World Photography Festival** at London's Somerset House until 22 May alongside the winners of the **Sony World Photography Awards Professional competition**. For more information visit [www.worldphoto.org](http://www.worldphoto.org)



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# In next week's AP

## On sale Tuesday 10 May



ON TEST

## CANON EOS 1100D vs NIKON D3100

Want to get professional-looking results with an entry-level DSLR? We find out which of these two models is best suited to the job

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

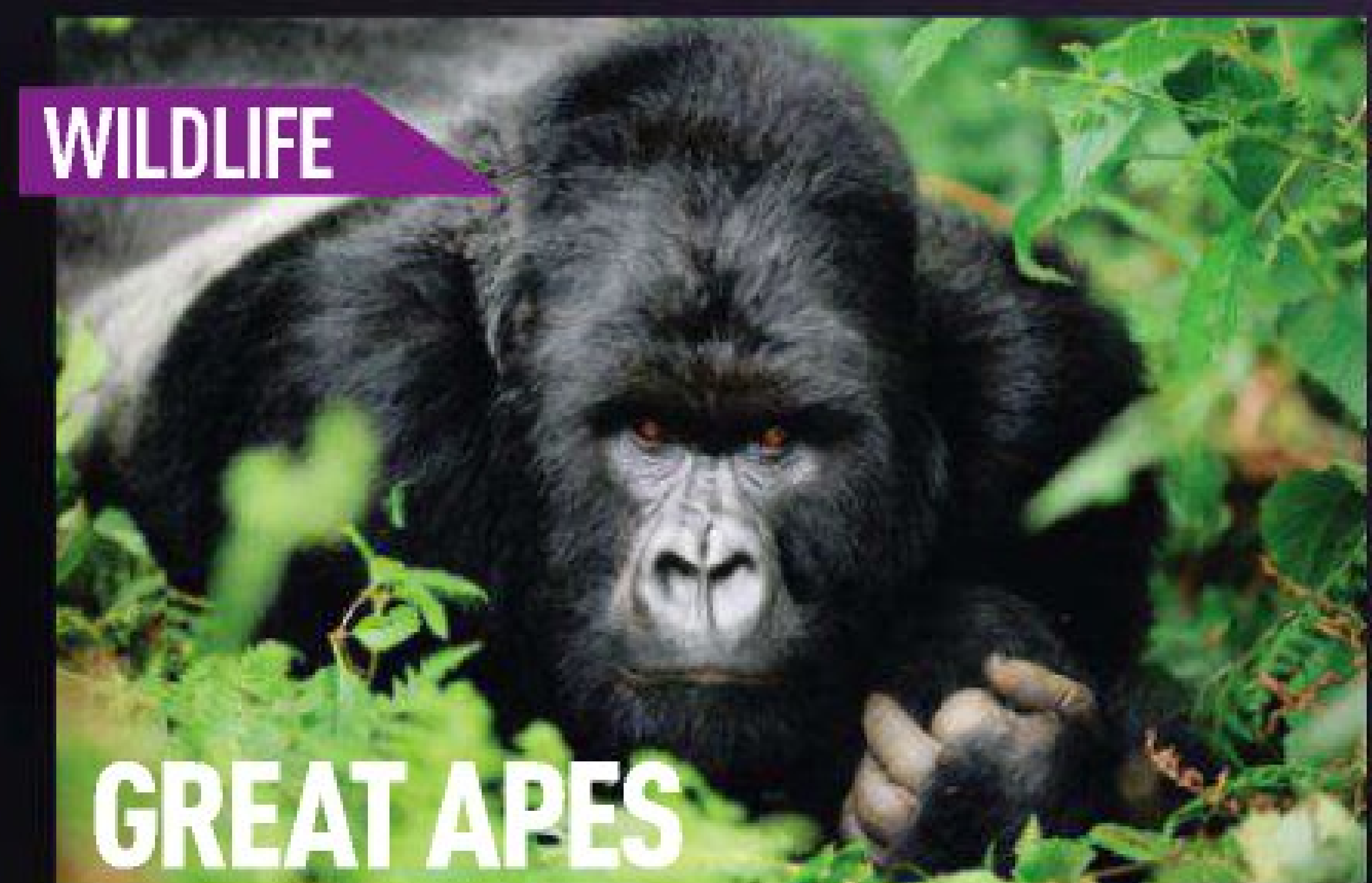
PAM SHERRON



TECHNIQUE

## MASTERCLASS

Wildlife expert Paul Hobson shows three AP readers how to take great images of small mammals in wildlife set-ups



© ANDY ROUSE

WILDLIFE

## GREAT APES

Andy Rouse explains how he took the fantastic shots for his latest book on mountain gorillas

ROUND-UP

## INKJET PAPER

Tim Coleman takes a look at some of the best lustre-finish inkjet photo papers on the market

COMPETITION WINNERS

## GARDEN DELIGHTS

Winning images from the fourth International Garden Photographer of the Year competition

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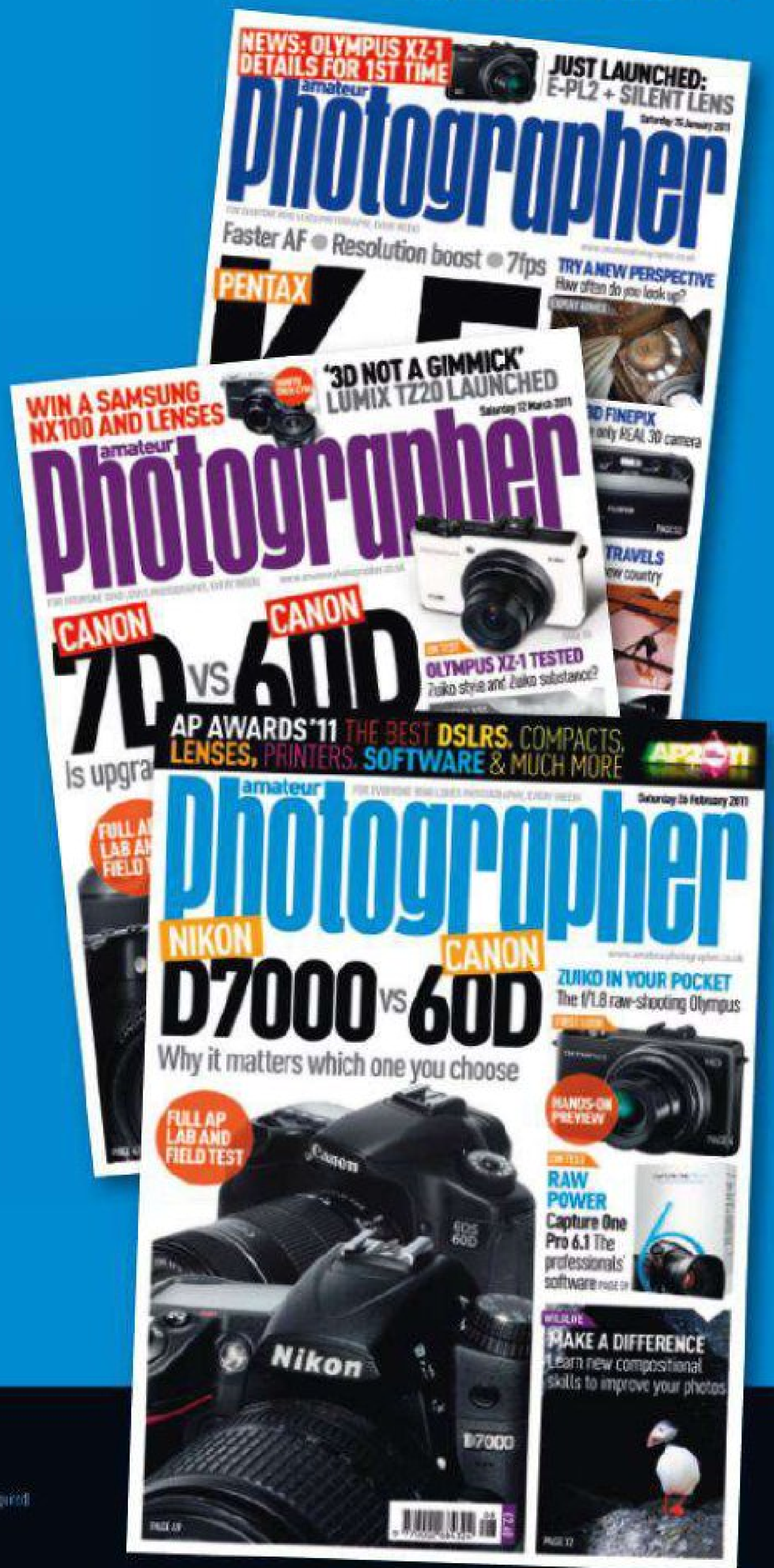


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# £25,000 IN PRIZES TO BE WON

Your chance to enter the UK's most prestigious competition for amateur photographers

It's round four of our Amateur Photographer of the Year competition and things are gathering pace nicely. For this month's round, titled 'Macro in nature', we're looking for imaginative close-up shots of the natural world. While this could include conventional subjects such as insects and flowers, why not see if you can capture some more unusual images of nature close-up? The more innovative the subject, the better chance you have of standing out and impressing the judges!

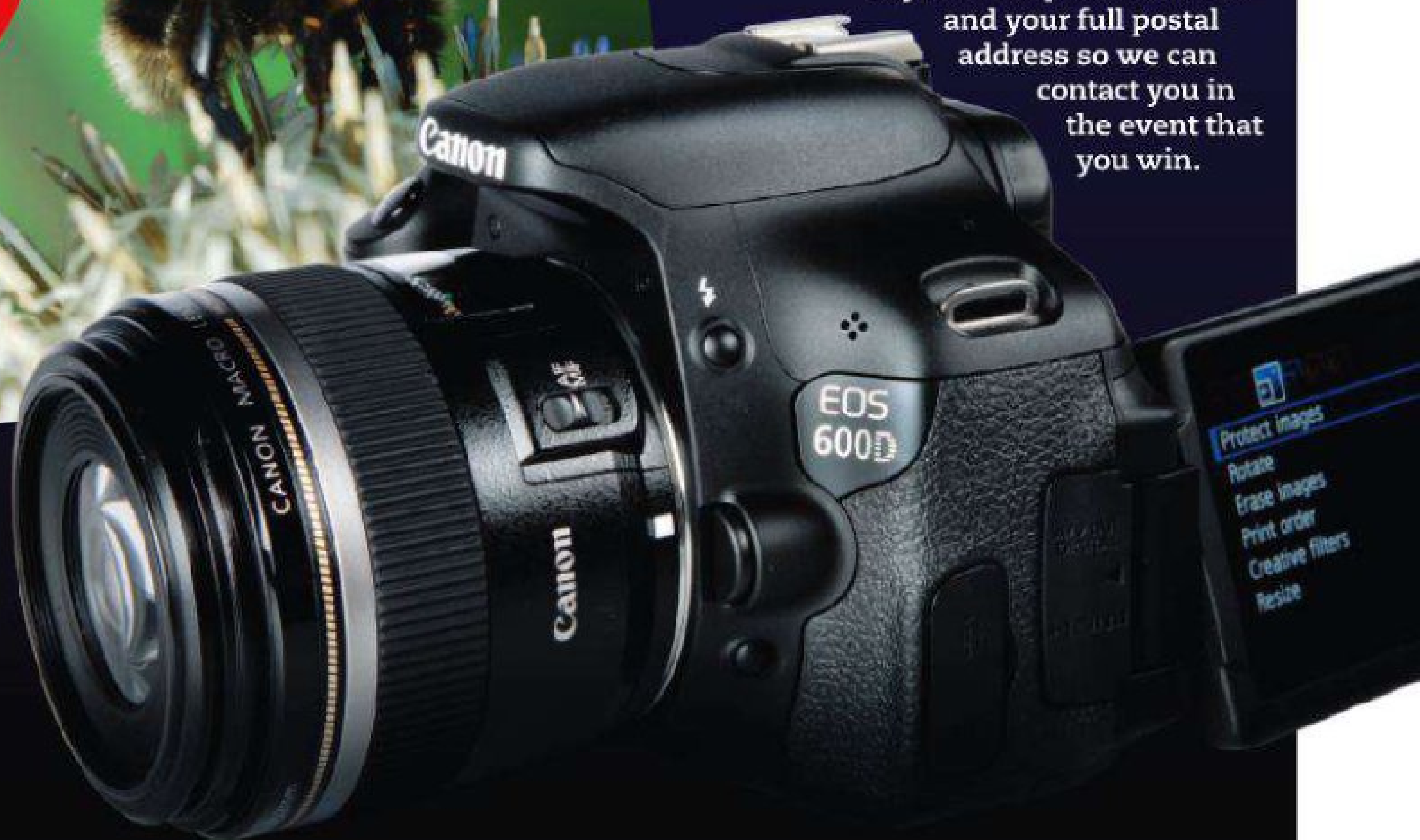
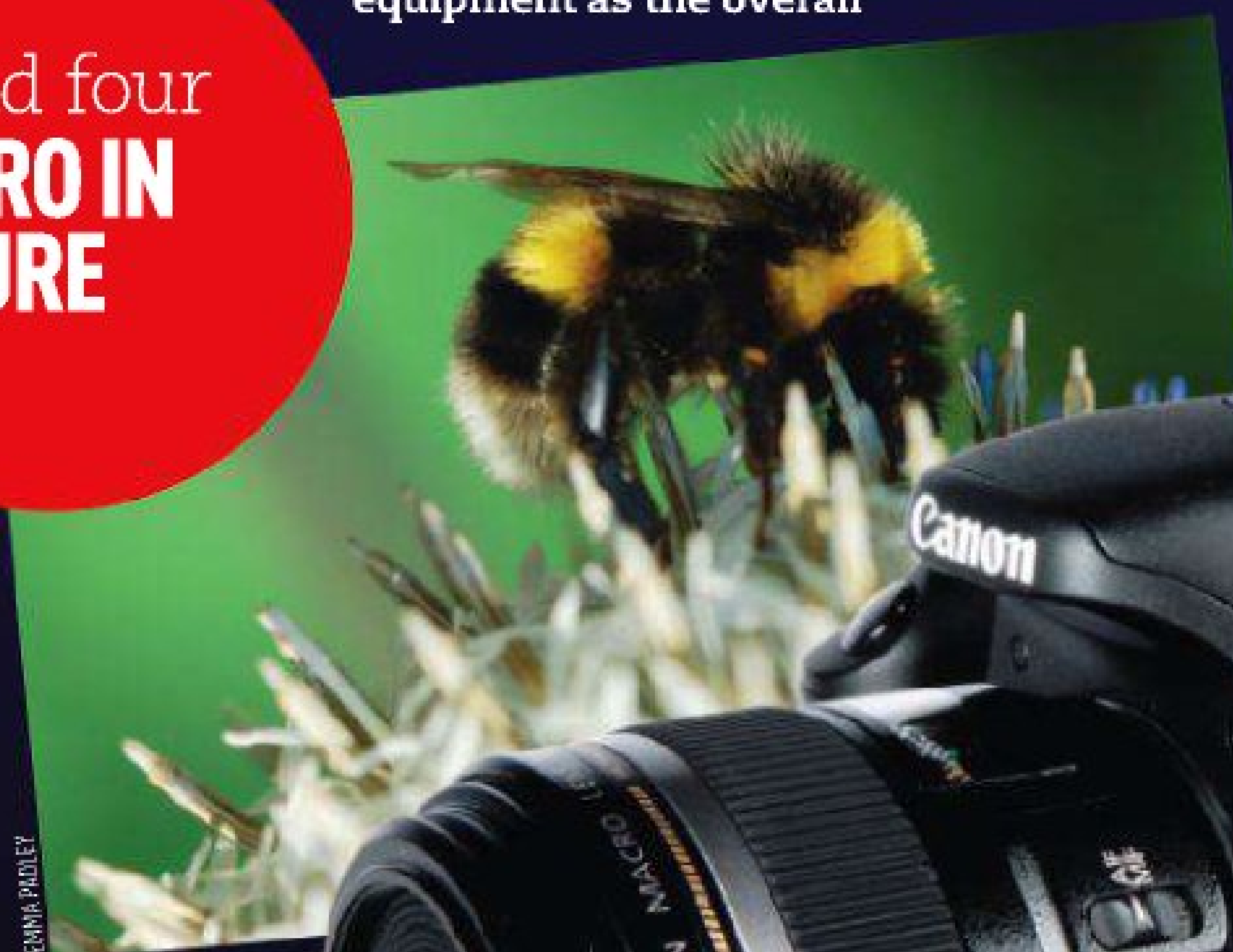
As always, points will be awarded for interpretation of the theme, technical skill and creativity. The winner of round four will receive a Canon EOS 600D with EF-S 60mm f/2.8 USM macro lens. On page 32 you'll find a few ideas for approaching macro photography, plus a table outlining the themes for future rounds, the closing dates and the issues in which the results will be published. The closing date for this round is 27 May. The top three prizewinners from this round will each receive a fantastic Canon camera (see page 33 for details) and the top 30

highest scoring images will be published in AP 25 June. The scores from the top 50 images will be published on our website and added to our leaderboard.

For a chance to win the prestigious Amateur Photographer of the Year 2011 title and £5,000 worth of Canon equipment as the overall

prize, send your entry to us now. The information explaining how to enter can be found on our website – the link is at the bottom of this page. Remember to use your full name as the file name and don't forget to paste the disclaimer into the body of your email if you are sending your entry to us electronically (this is found on the APOY homepage). You'll also need to include a couple of sentences explaining where and how you took your image, plus the camera and lens you used. Most importantly don't forget to include a daytime telephone number and your full postal address so we can contact you in the event that you win.

## Round four MACRO IN NATURE



**How to enter via email** For full details of how to enter via email and terms and conditions visit [www.amateurphotographer.co.uk/apoy11](http://www.amateurphotographer.co.uk/apoy11)



# Canon

## Round four

# MACRO IN NATURE

## APOY 2011

The macro in nature theme offers endless scope for creativity. Photographing nature up close doesn't have to involve fancy lighting set-ups or equipment. All you really need is a camera and lens, such as the Canon EOS 600D and 60mm macro lens we're offering as the first prize for this round, although you may choose to

experiment using something else. Macro in nature is a theme you can explore both inside and out. You might also want to dip into Heather Angel's *Photo insight* column (see AP 14 May) for inspiration. This is your chance to embrace colour, shape, pattern and texture in nature. From a side-lit snail antenna to a delicate frame-filling butterfly wing or brightly lit cat's eye, there are thousands of possibilities. Don't forget that your images don't have to be in colour – think about what your chosen subject might look like in black & white. Could stripping your image of colour give your subject a dramatic edge? This round is about celebrating the small details we often overlook and showing the tiniest aspects in nature, to reveal intricate 'hidden' textures and patterns. Choose your subject carefully and try to be original in your interpretation of the theme.

## PLAN YOUR APOY 2011 YEAR

Below is a list of this year's rounds, a synopsis of what we're looking for and the dates they will be announced. When you are planning your entry for each round, remember to take into consideration the criteria of fulfilling the brief, creativity and technical excellence on which you will be judged.

Theme	Synopsis	Announced	Closes	Results
Shooting trees	Trees, forests and woodlands	5 Feb	25 Feb	26 Mar
Inside a building	Architecture (urban or rural)	5 Mar	25 Mar	30 Apr
Streets and walkways	Street photography	2 Apr	28 Apr	28 May
Macro in nature	Photographing nature up close	7 May	27 May	25 Jun
Creative wildlife	UK and foreign wildlife	4 Jun	24 Jun	30 Jul
People at home	Portraiture (posed or unposed)	2 Jul	29 Jul	27 Aug
Away from home	Travel photography	6 Aug	26 Aug	24 Sep
Shooting skies	Skies during the day or night	3 Sep	30 Sep	29 Oct
Black & white	Monochrome (any subject)	1 Oct	28 Oct	26 Nov
Shooting at night	Night and low-light photography	5 Nov	25 Nov	24 Dec

## WHY NOT TRY...

Here are some tips and suggestions to help you get started

### Colour and light

Now the days are lighter for longer, we can all make the most of the extra daylight. Early morning or evening light is ideal for macro photography, as the soft diffuse light is perfect for bringing out colour and detail. Try positioning your camera to sidelight your subject or use backlighting in your composition. Think about how you can use colour creatively – contrasting colours can add impact, or perhaps a subtler approach using softer hues would be best.

### Focusing

What you choose to focus on is very important in macro photography. Precise focusing is critical because you are so much closer to your subject; every last detail will be magnified, so there is no room for error. First, decide what part of the scene you want to draw the viewer's attention to. Most likely you'll want to focus your image manually for precision. Your choice of aperture is another important factor that needs consideration – perhaps you'll want to shoot wide open to disguise the background. Indeed, the background you choose will also have an affect on how your image looks.

### Framing

How you frame your image will affect how the viewer sees the subject. Do you want to fill the frame with the subject so that it becomes an abstract image? Alternatively, you could try framing your shot so the subject is only partially in view. How do you want the viewer to 'read' your image? Try experimenting with perspective to make the subject loom large in the frame and think about how you can balance all elements of the scene in the composition for maximum impact. Remember, less is more, so keep your compositions simple and clean – don't overcomplicate things!

SEE OPPOSITE PAGE FOR DETAILS ON HOW TO ENTER





**WORTH  
£1,218.99**  
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## 1st prize

The winner of round four will receive Canon's latest DSLR, the 18-million-pixel EOS 600D, complete with EF-S 60mm f/2.8 Macro USM lens. This prize package is worth a total of £1,218.99. The EOS 600D offers Full HD 1080p video recording, up to 3.7fps continuous shooting and a 3in, 1.04-million-dot vari-angle LCD screen. An ISO range of 100-6400, expandable to 12,800, enables high-quality handheld shooting in low-light conditions without the need for flash. Meanwhile, the EF-S 60mm f/2.8 Macro USM lens is compact and lightweight with high corner-to-corner resolution. It has an effective focal length of approximately 96mm in 35mm equivalent and full-time manual focus override.

# Amateur Photographer OF THE YEAR COMPETITION

After you've read the rules, send your entry to:

**Macro in nature, Amateur Photographer, IPC Media,  
Blue Fin Building, 110 Southwark Street, London SE1 0SU**

**CLOSING DATE 27 MAY 2011**

PLEASE USE BLOCK CAPITALS

Mr/Mrs/Miss/Ms First name

Surname

Address

Postcode

Daytime telephone no.

Email address

Picture details

Camera

Lens

Film (if applicable)

Exposure (if known)

I earn no more than 10% of my total annual income or £5,000 annually from photography (tick to confirm) ☐ Please return my entry. I enclose an SAE ☐ OR: I do not need my entry returned ☐ (tick one to confirm). This entry has not previously been published in a national UK photography magazine ☐ (tick to confirm). Amateur Photographer, published by IPC Media Ltd ('IPC'), will collect your personal information to process your entry. If you would like to receive emails from Amateur Photographer and IPC containing news, special offers and product and service information and take part in our magazine research via email, please tick here ☐ Amateur Photographer and IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Please tick here if you prefer **not** to hear from us. ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Please tick here if you prefer **not** to be contacted ☐ If my entry is not successful, I would like Damien Demolder to critique my image in the Appraisal column ☐

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## 2nd prize

Our second-placed winner will receive Canon's new 12.1-million-pixel IXUS 310 HS in silver, a Canon PIXMA MG6150 Wi-Fi-enabled all-in-one printer, and a 20-sheet pack of Canon's A4 PP-201 Photo Paper Plus Glossy II paper, worth a total of £507.99. With its HS System and f/2 lens, the IXUS 310 HS excels in low-light conditions, while the PIXMA MG6150 takes approximately 20secs to produce a 10x15cm print on the Photo Paper Plus Glossy II.



**WORTH  
£269**  
RRP

## 3rd prize

Canon's HS System cameras are ideal for shooting in low-light conditions, and our third-placed winner will receive Canon's PowerShot SX220 HS in grey, worth £269. With a 14x optical zoom and Full HD 1080p movie mode, the 12.1-million-pixel PowerShot SX220 HS has a 3in LCD screen, whilst Smart Auto mode detects 32 shooting scenes so you can take great pictures in complete confidence.







AP publishes more reader photographs than any other photography magazine

# ReaderSpotlight

## Michel Hersen Oregon, USA

Michel began taking landscape images in 2007. 'I'm particularly interested in reflected light and working with shadows,' says Michel. 'I love the challenge of combining interesting subject matter and wonderful light in a compelling compositional framework.' Michel says that while he feels it's important to explore creative possibilities, it's also crucial to remain faithful to the subject matter, such as in his grand panoramas. Michel's goal in the future is to continue to photograph the vistas of the National Parks in the USA.

### White House Ruin, Arizona

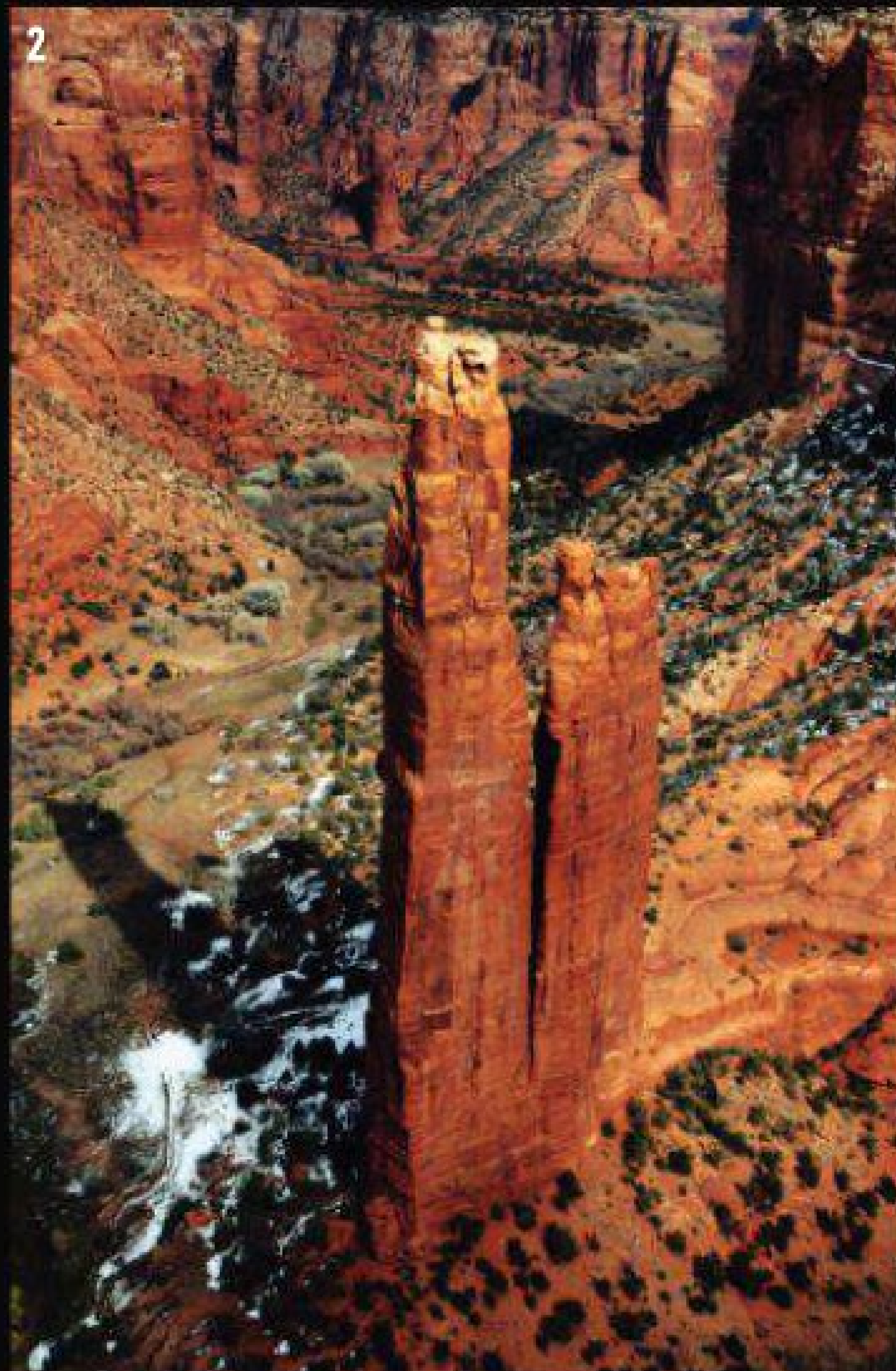
**1** The interplay of warm light and silhouette on such a large structure is particularly striking in this image taken in Canyon de Chelly  
Nikon D300, 18-200mm, 1/60sec at f/22, ISO 200, polariser, tripod

### Spider Rock, Arizona

**2** This structure in Canyon de Chelly seems almost man-made. The detailed environment is also noteworthy  
Nikon D300, 18-200mm, 1/30sec at f/22, ISO 200, polariser, tripod

### Blue Mesa, Arizona

**3** The colour is a nice feature here, with the yellow sand against the monochrome mountains in Petrified Forest National Park  
Nikon D300, 18-200mm, 1/25sec at f/36, ISO 125, polariser, tripod



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The Kata DR-467i Digital Rucksack will accommodate two DSLRs with mounted lens, three-four lenses and flash, with space for personal gear, a laptop and small tripod. By removing the padded bottom camera insert you can easily convert this rucksack from a camera bag to a daypack when not out shooting.

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## How to submit images to Reader Spotlight

Please see the 'Send us your pictures' section on page 3 for details or visit [www.amateurphotographer.co.uk/spotlight](http://www.amateurphotographer.co.uk/spotlight)



## Maggie Lambert West Yorkshire

As a young child, Maggie was the 'official photographer' on family holidays. It was a role she took very seriously. Later, photography took a back seat for a while to painting and drawing, but she has now become interested in taking pictures again. Maggie's favourite subjects are landscapes, particularly those containing walls, fences and buildings. 'I attempt to extract from a subject whatever makes it unique in my eyes,' says Maggie. 'I want to keep improving my technical ability in order to do this as effectively as possible.'

### Seed heads and villa

**1** The tobacco-brown and ochre colours of the seedheads and walls are an attractive feature of this shot. Also worth noting is the contrast of plant life and concrete  
Panasonic Lumix DMC-G1, 16mm, 1/200sec at f/4, ISO 200

### Windows and pigeon

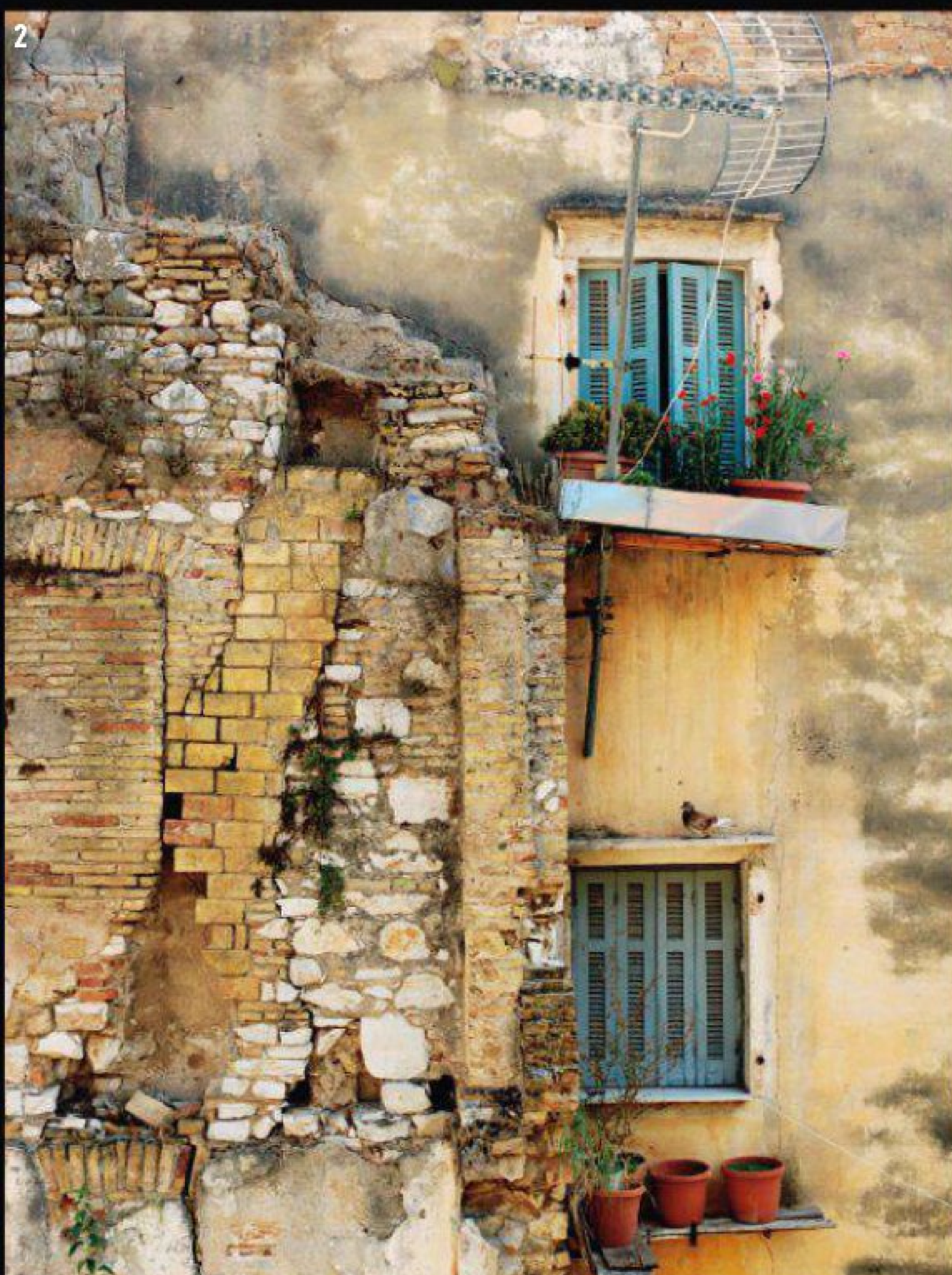
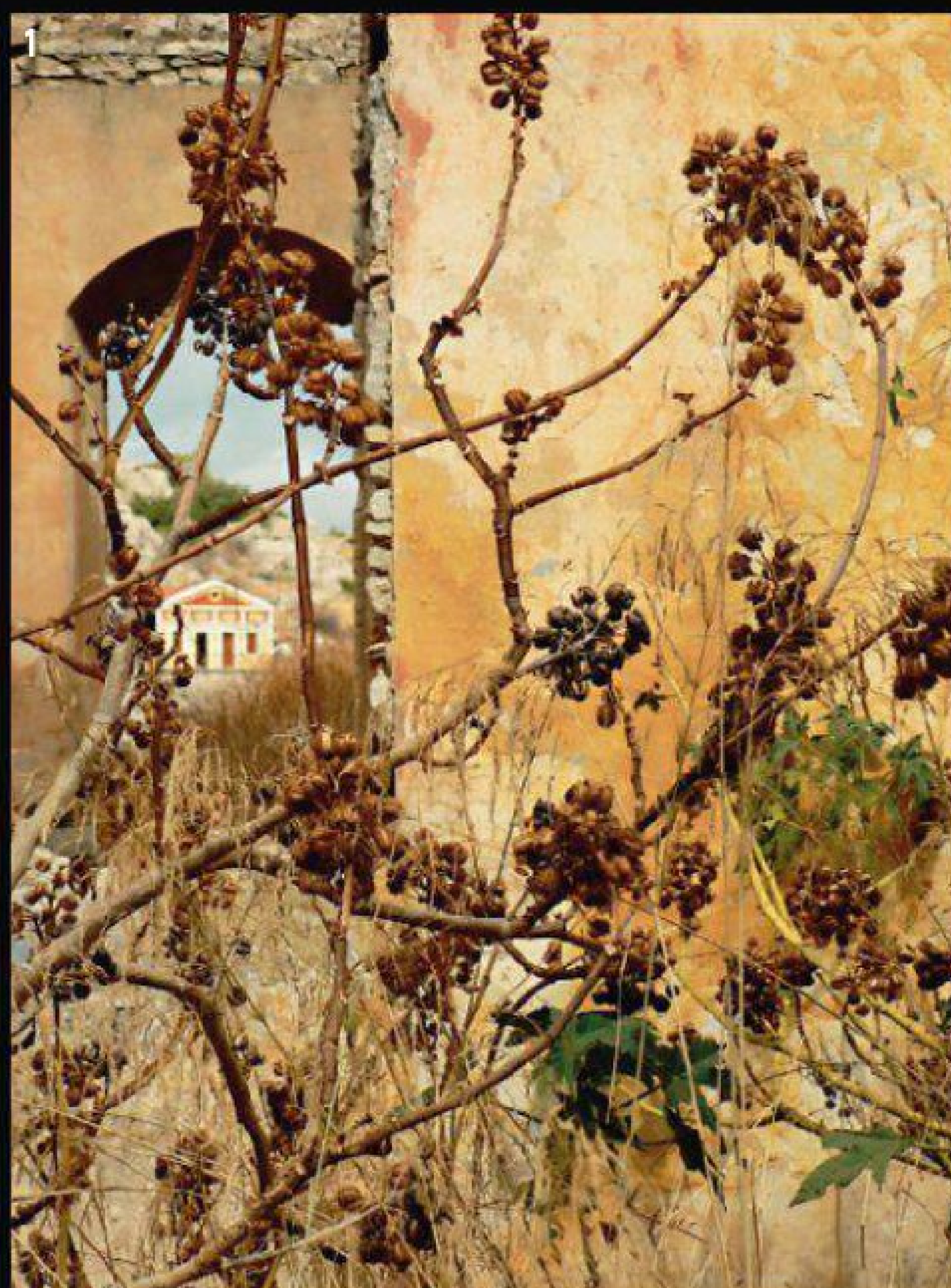
**2** It can be risky putting too much into one shot, but here it has paid off, with the exposed stonework, the solitary pigeon and the television aerial  
Panasonic Lumix DMC-G1, 24mm, 1/160sec at f/5.6, ISO 200

### Suspended chair

**3** The yellow paint of the building is eye-catching and the hanging chair opens up many questions: is it perhaps evidence of a quick spring clean?  
Panasonic Lumix DMC-G1, 72mm, 1/800sec at f/6.5, ISO 200

### Man at window

**4** One open window among several closed or shuttered is interesting, but the addition of a figure adds something more in this image taken in Corfu town  
Panasonic Lumix DMC-G1, 97mm, 1/640sec at f/5, ISO 100





4

**EDITOR'S  
CHOICE**SEE MORE ONLINE AT  
AMATEURPHOTOGRAPHER.  
CO.UK/GALLERY

For me, good travel photography is all in the detail and this interpretation of a classic Mediterranean window shot combines great composition with elements of everyday life to produce a very pleasing image.





1



## Michael Guinan Waterford, Ireland

After finding himself with some spare time on his hands Michael began to get the creative itch. It was then that he decided to buy a DSLR and venture into the world of photography. Michael found that he was particularly fond of shooting insects – which is ironic, considering he has a phobia of them. In the future he hopes to learn more about focus stacking and high-speed photography.

### Grasshopper

1 The level of detail is breathtaking, especially in the fine hairs and texture of the grasshopper

Canon EOS 7D, 65mm macro, 1/250sec at f/2.8, ISO 100, ringflash, tripod, seven-image focus stack

### Fly

2 Due to the overcast conditions, Michael has used flash to add the appropriate level of light, but has avoided harsh shadows

Canon EOS 7D, 65mm macro, 1/200sec at f/11, ISO 400, ringflash, tripod

### Spider

3 Michael has managed to get close enough to capture detail in the eyes while photographing this spider among brambles

Canon EOS 7D, 65mm macro, 1/250sec at f/11, ISO 100, ringflash

2



3





# 3 LEGGED THING®

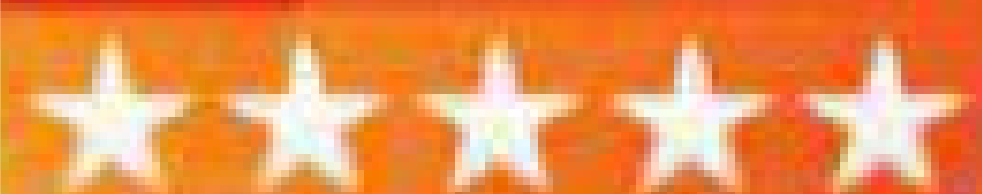
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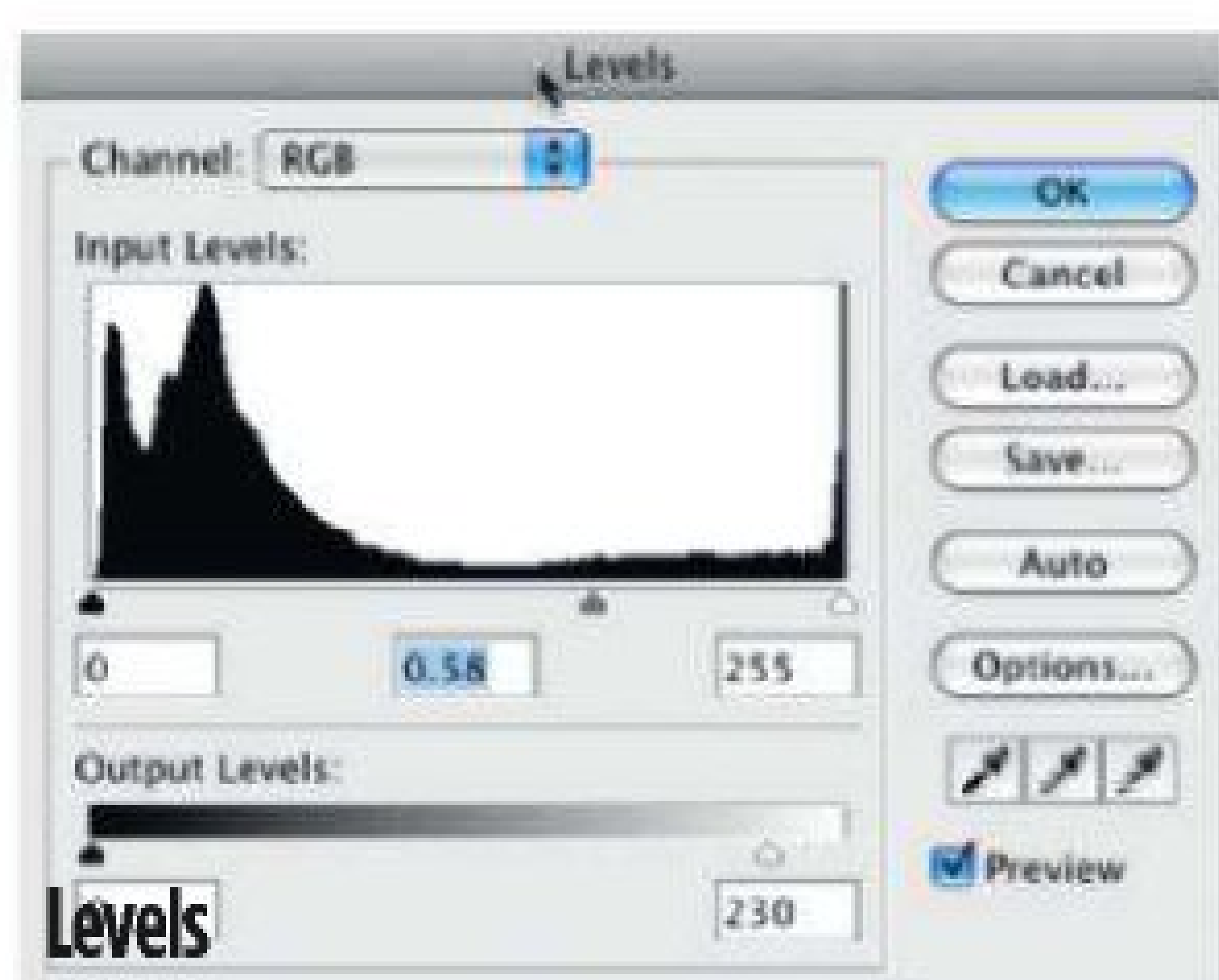
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# APappraisal



Expert advice, help and tips from AP Editor **Damien Demolder**



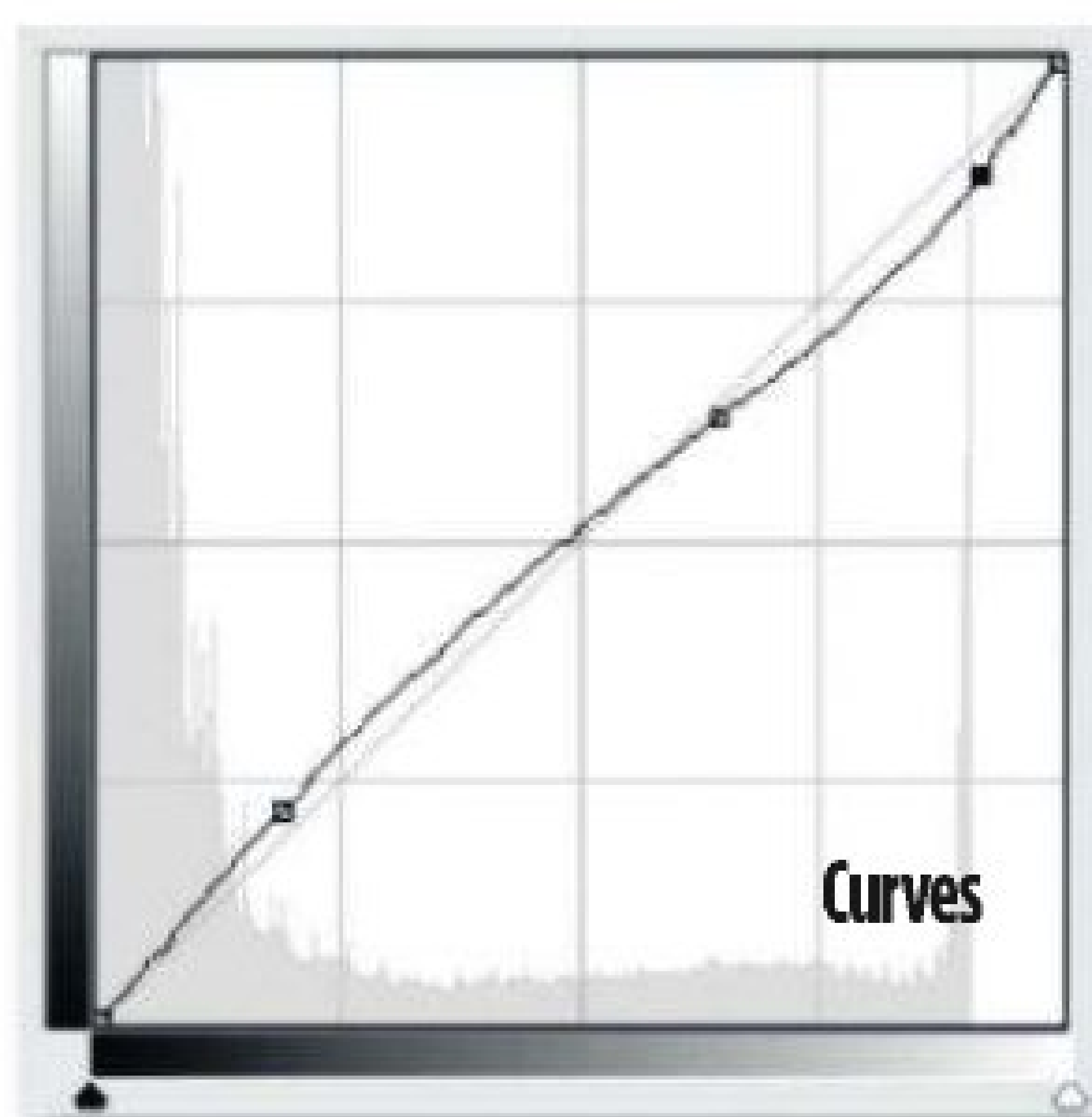
## Backlit leaf Almeen Arif

Canon EOS 1000D, 100mm macro,  
1/1000sec at f/2.8, ISO 200

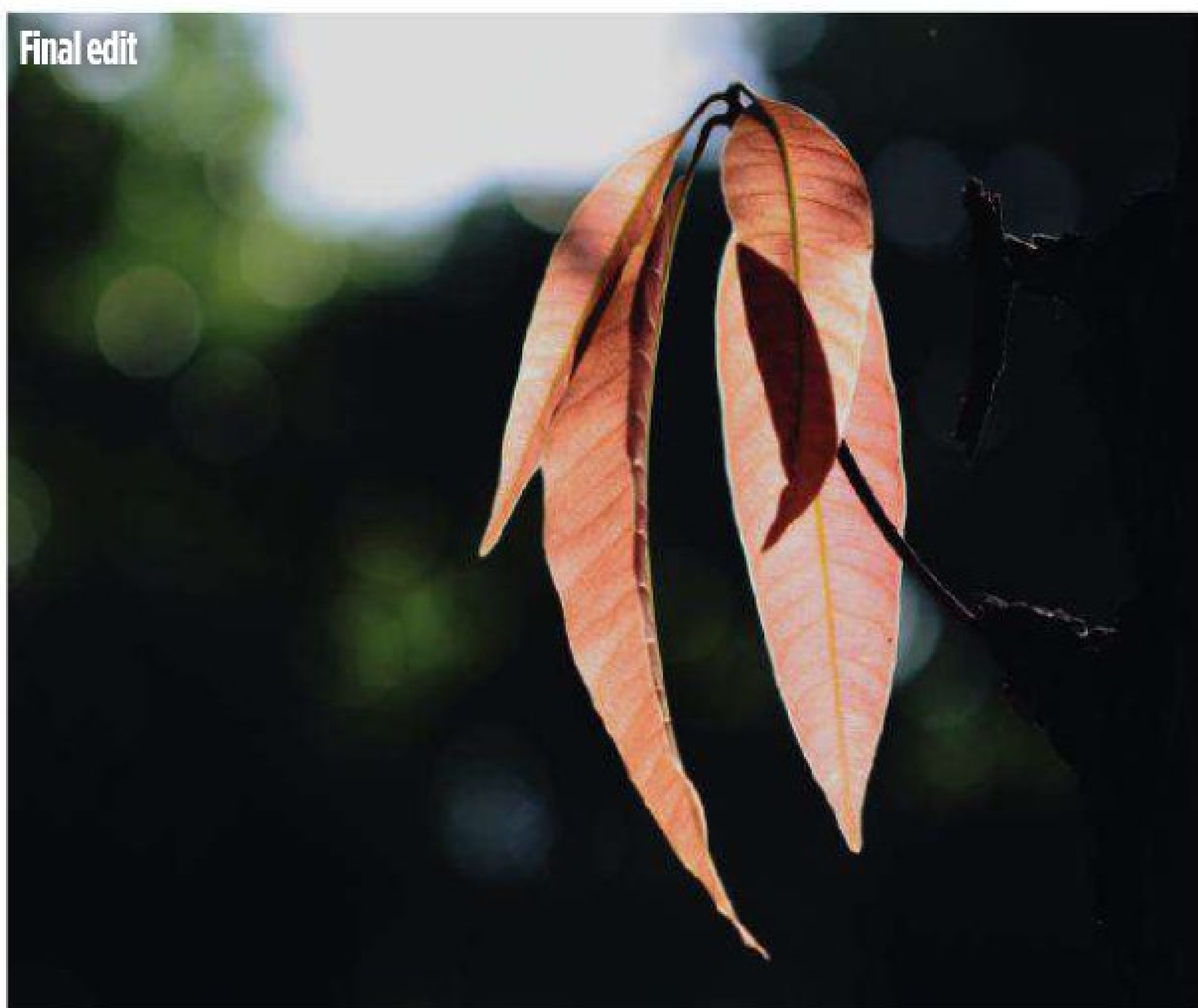
**BACKLIGHTING** is wonderful, and whenever possible you should walk around your subject and check out what it looks like with the light coming from behind. Here, though, Almeen has been tripped up by the extreme contrast that backlighting often creates. As the light is coming towards you, most of what faces the camera will be in the shade. Here, although the leaf is well lit – being translucent – the background trees are dark and shaded. The camera thinks it is looking at something dark and overexposes the subject, stripping the leaf of its drama as it becomes too light.

Turning down the highlights output slider in Levels helps to take the edge off the brightness, while shifting the midtone slider darkens the image overall. To reduce the contrast, I've used a 'crossed' curve that darkens light tones and lightens dark tones. It is an unnatural curve shape that tends to distort colours, so I have used the Fade feature of Photoshop to apply the curve only to the luminance values of the picture, thus avoiding any colour influence. Cropping makes the composition more compact, but retains the nice background highlights.

Dialling in -1EV exposure compensation in-camera would have solved all this.



**'Almeen has been tripped up by the extreme contrast that backlighting often creates'**



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**CAMLINK**





## Cow Ashley Coates

Fujifilm FinePix S1500, 53mm, 1/240sec at f/3.9, ISO 200

**THIS IS** an excellent shot, and while a close-up of a bull's eye and horn is hardly a groundbreaking original subject, Ashley's treatment and composition have created something different enough to stand out. I love the contrast between the hard horn, the soft eye and the textures of the straight and curly fur. The soft lighting has worked wonders to delicately bring out the details and demonstrate the range of materials in the image.

I'm keen on the light peach of the animal, too, but I think we might have to forego the colours altogether to eliminate the massive show-stealing distraction of the yellow tag on the animal's ear. It is a shame to lose some of the characteristics of the coat, but it is a sacrifice worth making for the sake of the overall effect.

I used the Channel Mixer to create my conversion, as I wanted to make the most of the detail the green channel retains, and the contrast it produced with the shades of the original image. The final picture still has all the textures, and the same composition, and without the glaring yellow ticket we can sit and enjoy them. It's a great shot, and Ashley wins my picture of the week award.



PICTURE  
OF THE  
WEEK

## Competition



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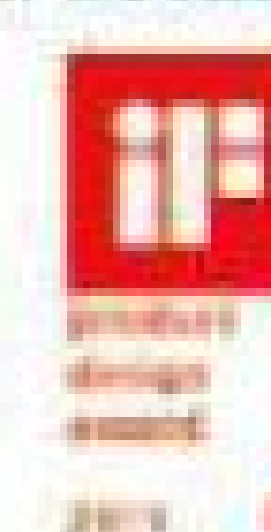
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# AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

**Amateur Photographer**  
A great way to add some colour to your camera

★★★★★



## The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

## McRoy MDRP360 Wireless Power Panner £839.94

[www.jarcom.co.uk](http://www.jarcom.co.uk)

**A SOPHISTICATED** level of wireless control is provided by the MDRP360. The device uses a GHz radio frequency with a range of up to 300ft (90 metres), and offers 360° panning, up to 30° tilting, camera focus and capture control. Zoom control is for supported digital cameras only, although this is controlled through a laptop computer. All this makes the MDRP360 a little complicated to use at first, but ideal for composing and controlling a second static camera at a wedding or for getting close to your subject in wildlife and action photography. Individual image capture is achieved using the remote, and a series of images is also possible by programming timed intervals or angles.

An optional handheld remote monitor (£149.94) is key to getting the most out of the MDRP360. The main device can support up to 3kg, which is suitable for up to a mid-level DSLR, but a large telephoto lens throws the balance. I found the ability to infinitely rotate the device is great for shooting panoramas, but at times it meant the connecting wires got tangled up on the tripod. As with any radio-frequency devices, the range can be compromised in built-up areas. Outdoor photographers will desire the build of the device to be refined to include weatherproofing. Although the MDRP360 is not cheap, we have seen these types of device command a much heftier price, so this is a good starting point.

**Tim Coleman**



**Amateur Photographer**  
Wireless control for composition and shooting images  
★★★★★

## My Funky Camera compact camera strap \$16 (around £10)

[www.myfunkycamera.com](http://www.myfunkycamera.com)

**COMPACT** camera owners looking for more than a simple black wrist strap should take a look at the compact camera shoulder strap from My Funky Camera. The strap attaches via a sturdy nylon cord loop, which threads through the strap eyelet found on the side of a compact camera. For larger cameras with strap lugs, a metal clasp is also attached to the strap. This offers more support if you wish to use the strap with a small DSLR or compact system camera.

Like the other offerings in the My Funky Camera range, each strap is made to a high standard, but it is the unusual designs that make the product stand out. Rather than merely being black or grey, there are currently 24 different designs to choose from, with more added frequently. **Richard Sibley**

**FORTHCOMING TESTS** In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

### Canon EOS 1100D vs Nikon D3100

We pit the latest entry-level DSLRs in a head-to-head test to find out which is best for your requirements.

AP 14 May

### Inkjet paper round-up

We test a range of high-quality lustre inkjet photo papers to help you choose the right media for your photos.

AP 14 May

### Nikon D5100

Nikon's affordable 16-million-pixel mid-range DSLR with 3in vari-angle LCD, curvaceous design and special effects modes on test.

AP 28 May

### Fujifilm FinePix HS20

Fujifilm's superzoom bridge camera gets an update, including the new 16-million-pixel EXR CMOS sensor.

AP 4 June

### Nikon Coolpix P300

We test an advanced compact with a fast f/1.8 lens, back-illuminated 12.2-million-pixel CMOS sensor and full manual control

AP 11 June





# Canon EF 70-300mm f/4-5.6L IS USM

Can a compact, professional-standard, mid-range zoom lens costing £1,200 really deliver? **Mat Gallagher** discovers that there's more to life than an f/2.8 optic



**Mat Gallagher**  
Deputy editor

**TELEPHOTO** lenses are a topic of conversation among photographers perplexed by the range of options and wide disparity of costs. Lenses with equal focal lengths that differ in price by more than £1,000 are not unusual, and although we may balk at the cost we know the more expensive models offer superior sharpness, focusing and depth of field.

Canon's lens range is already extensive and includes two 70-300mm models: the

f/4-5.6 IS USM and f/4.5-5.6 DO IS USM optics. The new Canon EF 70-300mm f/4-5.6L IS USM is one of the company's professional L-series models, in traditional off-white with the distinctive red ring around the front. It sits alongside the EF 70-200mm f/4L IS USM and EF 100-400mm f/4.5-5.6L IS USM as a reasonably priced middle-ground optic, giving full-frame users a nice extra stretch from their standard zoom and APS-C users quite a powerful zoom with an equivalent focal length of 112-480mm. This 70-300mm lens is certainly a better option than the 70-200mm f/4 models, and costs nearly £1,000 less than the EF 70-200mm f/2.8L IS II USM. However, the deciding factor will ultimately be the quality.

## FEATURES

The lens is constructed from 19 elements in 14 groups, including two Ultra-low Dispersion (UD) lenses to combat chromatic aberration. The aperture is created from eight blades, as on the latest 70-200mm models, for a smoother bokeh in the out-of-focus areas of your pictures. Focusing is achieved through a USM (Ultra Sonic Motor) for fast and silent operation, while allowing manual override at any time.

The zoom extends the length of the lens by up to 6cm at full extension, and so a lens lock is present to prevent the zoom creeping. A focus window sits towards the back of the unit, with focal distances in feet and metres, and markers for the various focal-length positions. Three switches on the side control auto/manual focus selection, stabilisation and stabiliser mode, between mode 1 (full stabilisation) and mode 2 (vertical only) for panning. The system offers up to 4EV in added stability, which will make a considerable difference at full extension.

Unlike the 70-200mm lens there is no focus limiter, which seems unusual considering the added length. The focus ring sits in the centre with the zoom ring at the front, suggesting that the zoom will be used most often. The front optic is just 67mm in diameter thanks to the smaller apertures offered. The aperture range is not unusual for a lens of this length, but I feel users would have accepted a slightly larger unit, perhaps 77mm, if it had a straight f/4 aperture instead of the variable f/4-5.6.

## BUILD AND HANDLING

The lens is compact for its specification, but is still chunky enough to suit a range of EOS bodies up to the EOS-1D and 1Ds. The focus ring is smooth and precise, with positive feedback thanks to its direct connection to the lens barrel. Although it is useful for manual override, the ring's central position means it can be knocked when accessing the zoom ring.

It seems a little basic for a branded professional lens to have an extending zoom barrel, but it is understandable for a lens of this size and looks solid when extended.

## FOCUSING

The USM motor performs admirably, providing extremely fast, near silent focusing. The motor flew through the range, even compared to our EF 70-200mm f/2.8L IS USM control model, and produced less noise during the travel. This is a lens that would suit use inside a church for a wedding or out in a bird hide. The manual-focus control is also very easy to use, with a nice wide area designated macro for distances between 1.4m and 3m, and room past infinity for the autofocus system to work efficiently.

## APERTURE

Many photographers will be put off this lens because of the f/4-5.6 aperture, but in practice it is less of an issue than you may think. Using the lens for portraits, the aperture allows you greater room for

## DATA FILE

### RRP

£1,600

### Construction

19 elements in 14 groups

### Diaphragm blades

8

### Min aperture

f/32-45

### Closest focusing

1.2m

### Filter size

67mm

### Stabilisation

Yes (4 stops)

### Focus markings

Yes (window)

### Max diameter x length

89x143mm

### Weight

1,050g



# RESOLUTION

We placed the EF 70-300mm f/4-5.6L IS USM on a Canon EOS-1Ds Mark III body and shot our standard test chart. Images were then taken at a range of focal lengths and apertures. The EF 70-200mm f/2.8L IS was also used on the same camera body to show a comparison for the image quality at each aperture.

	f/4	f/4.5	f/5.6	f/11	f/32	f/38	f/45
70-200mm control 70mm							
70-300mm 70mm							
70-300mm 200mm							
70-300mm 300mm							

CANON UK LTD, Woodhatch, Reigate, Surrey RH2. Tel: 01737 220 000. [www.canon.co.uk](http://www.canon.co.uk)

movement around your subject, ensuring that the eyes stay in crisp focus. The difference in defocused areas between f/4 and f/2.8 is very subtle. Plus, those working in low light will benefit from the 4 stops of stabilisation, which means that even at full extension the lens can be used in lower light than a non-stabilised f/2.8 lens.

However, one downside is that the lens isn't recommended for use with Canon's 1.4x or 2x extenders, as the maximum aperture would become f/8 or f/11 at full extension. Had this been a straight f/4 lens, like the cheaper of the 70-200mm L-series options, it would be more suited to extender use.

## IMAGE SHARPNESS AND QUALITY

The sweet spot of the lens is between f/11 and f/16, and sharpness is consistent from 70-200mm here, only falling slightly towards 300mm. The maximum apertures of f/4-5.6 also stay sharp throughout, but values smaller than f/22 become very soft and are best avoided.

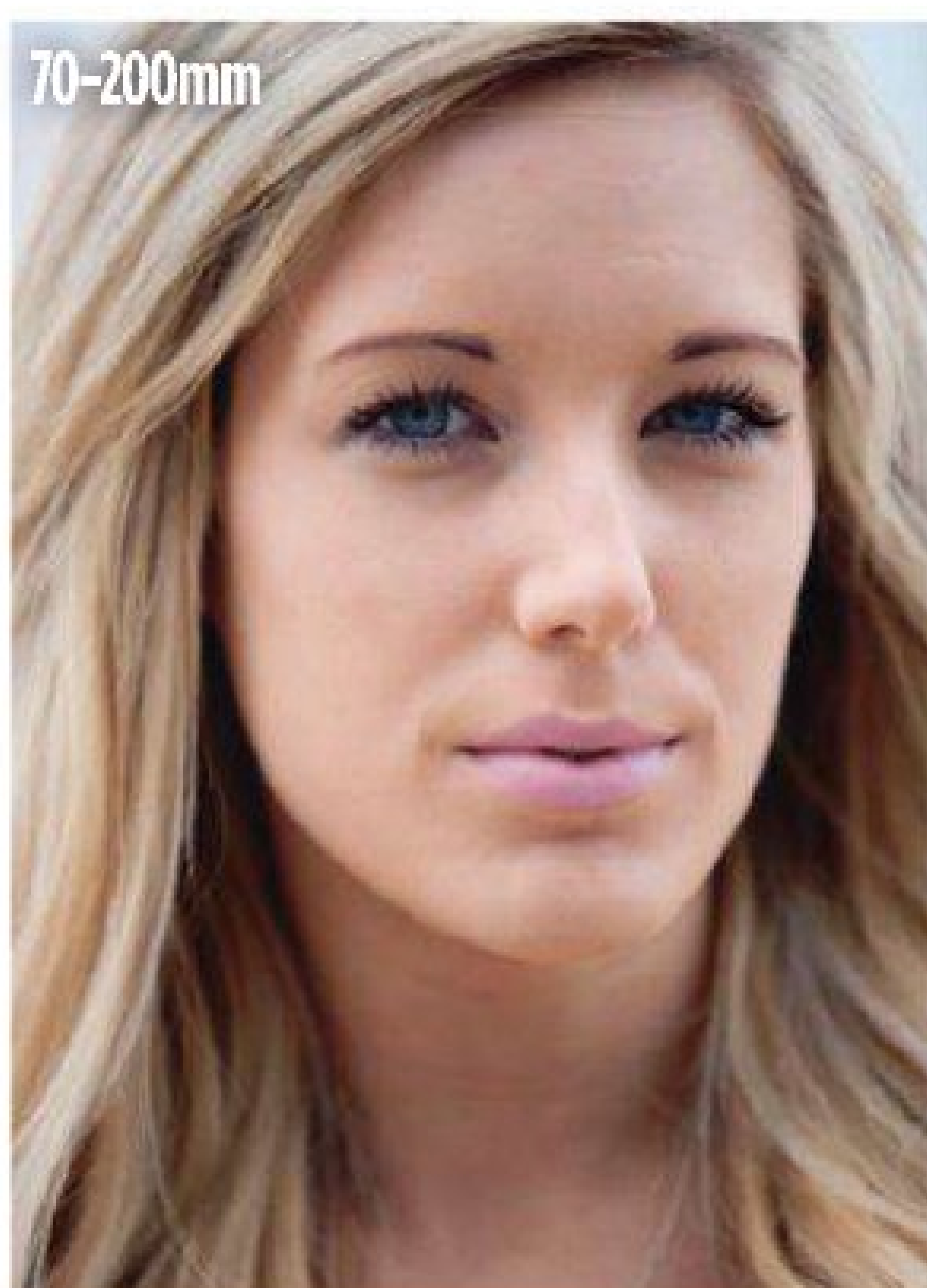
Across the range, the 70-300mm lens is just as sharp as the 70-200mm control lens at both the 70-300mm's maximum aperture and at f/11, which is very impressive. However, the 70-200mm optic keeps more sharpness at smaller

## 'The f/4 aperture is less of an issue than you may think'

apertures, especially at 70mm.

There is some slight barrelling at the wide end and pincushioning at the telephoto end, but not to an alarming degree. Towards the edges of the frame there are also some signs of chromatic aberrations, but these are minor and easily corrected.

Image stabilisation is very effective in the lens and I could certainly achieve an extra 3 stops when shooting with a fairly steady hand. **AP**



Taken at 200mm f/2.8, the image is crisp with a very shallow depth of field, requiring very precise focus adjustment



Taken at 200mm f/5, the image is extremely crisp and still allows the depth of field to fall off around the hair

# Verdict

**CANON'S** EF 70-300mm f/4-5.6L IS USM lens doesn't have the impressive numbers you would expect from a professional optic, especially in the aperture range, and its compact size has meant some of the sleek features such as internal zoom haven't been possible. However, this lens is small in stature and in price, and while you could buy a 70-200mm f/4 for less, by the time you added the 1.4x extender the price would be practically the same and the unit would be considerably larger. Where this lens excels, though, is in the quality, holding its own against a lens considered to be one of the best in its day. For this reason, not only does this lens deserve its professional status but it is also a great buy.







Images at low ISO sensitivities are well detailed with slightly cool colouring from the auto white balance

# Casio Exilim EX-ZR100

Casio's new travel compact packs in a 12.5x zoom, manual control and high-speed shooting

## DATAFILE

**RRP**  
£300  
**Street price**  
Around £280  
**Sensor**  
12.1-million-pixel, 1/2.3in back-illuminated CMOS  
**Output size**  
4000x3000 pixels  
**File format**  
JPEG, MOV (Movie)  
**Lens**  
24-300mm (equivalent), 12.5x zoom  
**Sensitivity**  
ISO 100-3200, auto  
**Exposure modes**  
Auto, program, aperture priority, shutter priority, manual exposure, HDR, HDR art, panorama, best shot, premium auto  
**Metering**  
Multi-pattern, centreweighted, spot  
**White balance**  
Auto, 6 presets, manual  
**LCD**  
3in, 460,800-dot  
**Focus modes**  
Auto, manual, macro, super macro infinity, intelligent, spot, multi, tracking  
**Memory card**  
SD (SDHC/SDXC compatible)  
**Power**  
Rechargeable Li-Ion NP-130  
**Weight**  
205g (incl battery and card)  
**Dimensions**  
104.8x59.1x28.6mm

**Mat Gallagher**  
Deputy editor

**MOST** photographers require a compact camera to satisfy two requirements: to fit easily in a pocket and to provide enough control over their images so they can get creative, should they wish. The so-called 'travel compact' is generally considered the ideal marriage of these two factors, and subsequently it has become popular with DSLR owners. Casio's latest compact appears to be pointed towards this area of the market, but with some trademark Exilim features that should distinguish it from the competition. The EX-ZR100 features the 'Exilim Engine HS' processor, which allows extremely high continuous shooting speeds to be obtained in both still and video capture, and is responsible for its art effects.

### BUILD AND HANDLING

The sensor is a 1/2.3in back-illuminated CMOS unit with 12.1-million effective pixels and designed to produce lower signal noise, although with JPEG-only saving this will be difficult to determine. The lens ranges from 24-300mm (equivalent) with an f/3-5.9 aperture. The sensor is mechanically stabilised to reduce camera shake and the ISO extends from 100-3200. The metering provides multi-pattern, centreweighted and spot options, with exposure compensation to ±2EV.

The autofocus system offers a choice of spot, multi, intelligent and tracking modes. There are also continuous focusing and face-detection options, plus macro, super macro, infinity and manual focus, although only from within certain modes. Even in low light the focusing performs well, aided by a

strong AF lamp, but the motor is fairly loud and takes around 1sec to focus, so it is slow compared to other models we've tested.

The exposure modes include manual, shutter and aperture priority settings, although with an aperture limited to just two positions at any one focal length it isn't quite as free as you might hope. Other shooting modes include panorama, which can produce up to 360° shots in a single movement; best selection, which fires a quick burst to achieve the best image; best shot, which provides scene mode-type selection; and premium auto, for auto scene selection. The HDR mode combines multiple shots for a more balanced overall exposure. HDR art takes HDR to its more extreme ends with a choice of three levels to heighten the degree of the effect.

The high-speed continuous shooting switches to a more modest 10-million-pixel resolution, which can be forgiven when it offers up to 30 frames to be taken at speeds from 3-40fps. The EX-ZR100 also uses a system called SR zoom to extend the range from 12.5x up to 25x by combining multiple shots.

For video, the camera offers Full HD video (1920x1080 pixels) at 30fps. The high-speed functionality also extends to movies, with up to 1,000fps at lower resolutions.

The design of the EX-ZR100 is clean and simple, with minimal buttons and a dark-grey finish. The casing features a small lip in the front with a rubberised patch to aid grip and sits well in the hand. However, the lens barrel has a bit of a rattle and many controls require menu access. The LCD is a 3in, 460,800-dot device that is clear and bright enough to use in all conditions.

### PERFORMANCE

Images are bright and natural, while colours appear slightly muted overall. There are

hints of chromatic aberration in high-contrast areas, but not to any worrying extent. At ISO 3200 colour noise is well controlled, but the noise reduction that is applied leaves detail almost non-existent. Below ISO 400 the detail is far more impressive with crisp edges, but there are still signs of artefacts in the image when viewed at 100%.

The auto white balance can leave images looking cold on overcast days and vary across a shoot. For indoor tungsten lights, however, it gives a natural, slightly warm colouring. The metering leaves a balanced exposure, although where the dynamic range is exceeded the highlights are first to suffer. Using the standard HDR mode can help gather more tonal range for an image and the results remain fairly natural. The HDR art settings, however, are more extreme and are unlikely to appeal even to the most fanatical HDR users. **AP**

## Verdict

### THE CASIO

Exilim EX-ZR100's strength is its high-speed abilities, and

if you want a camera that can shoot fast at a relatively high resolution this model could be for you. In terms of manual control it is a bit limited, and there are plenty of cameras already on the market that offer greater control and zoom for similar money.



Casio Electronics Co Ltd, Unit 6, 1,000 North Circular Road, London NW2 7JD. Tel: 0208 450 9131. [www.casio.co.uk](http://www.casio.co.uk)



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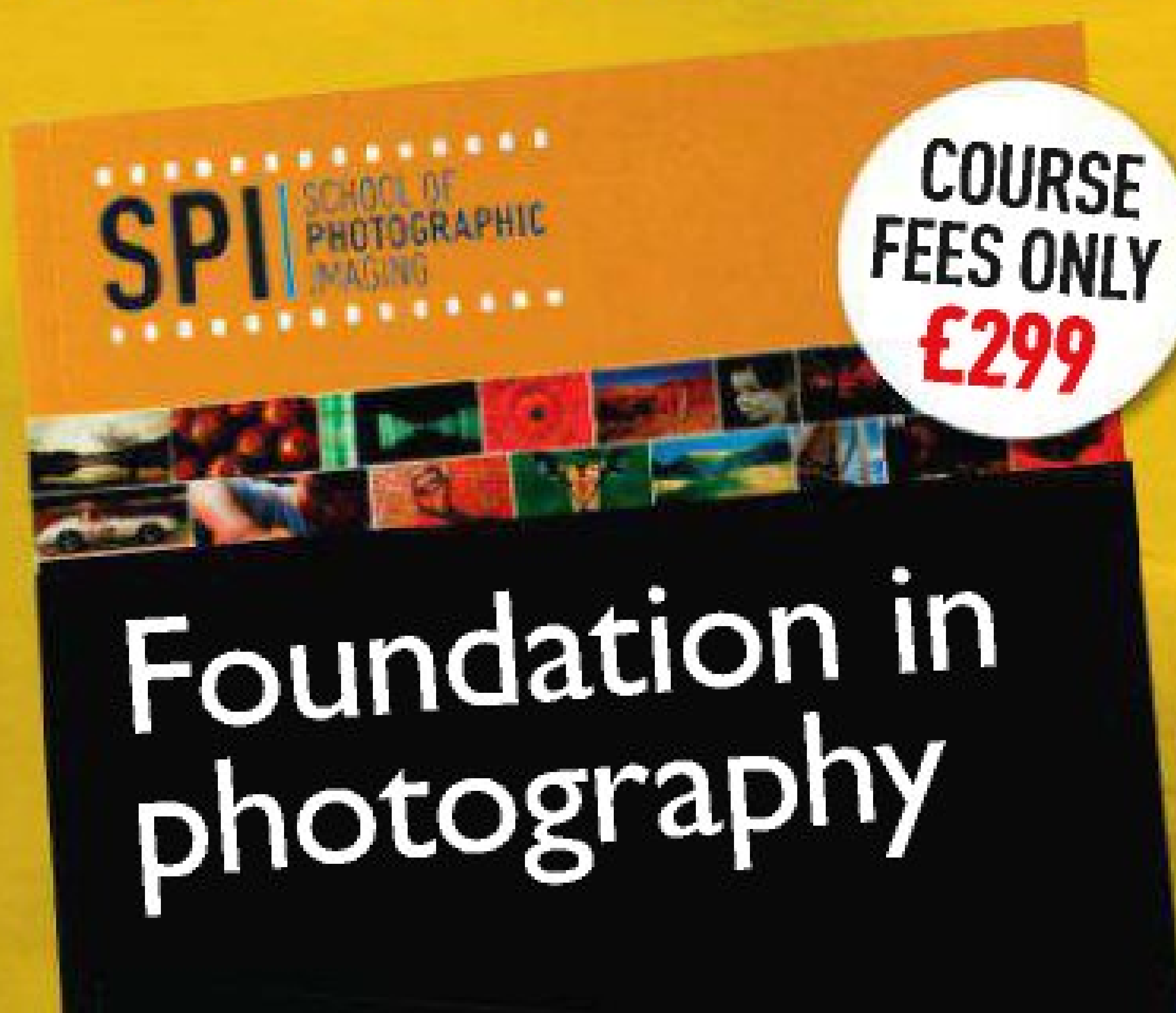
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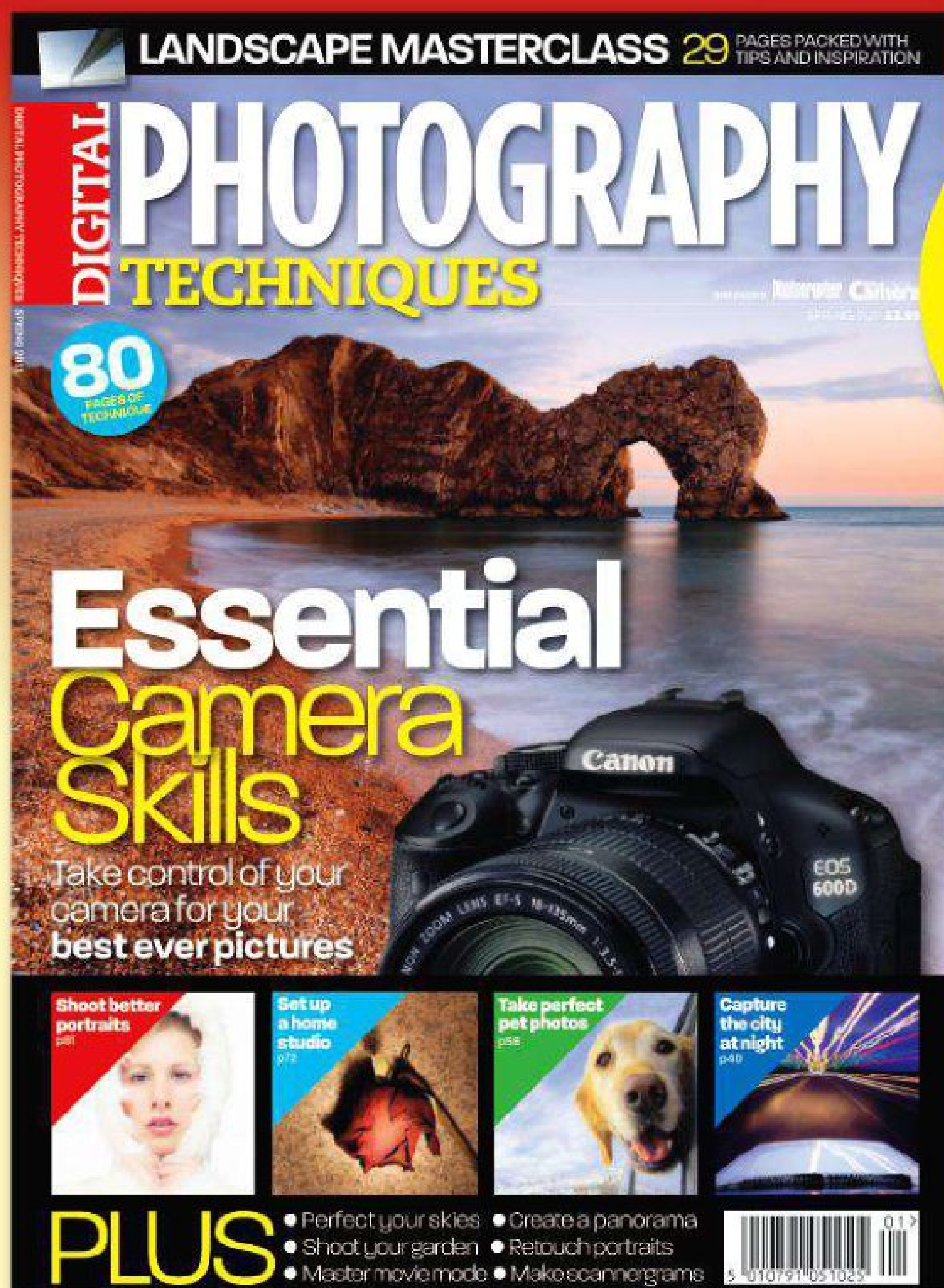
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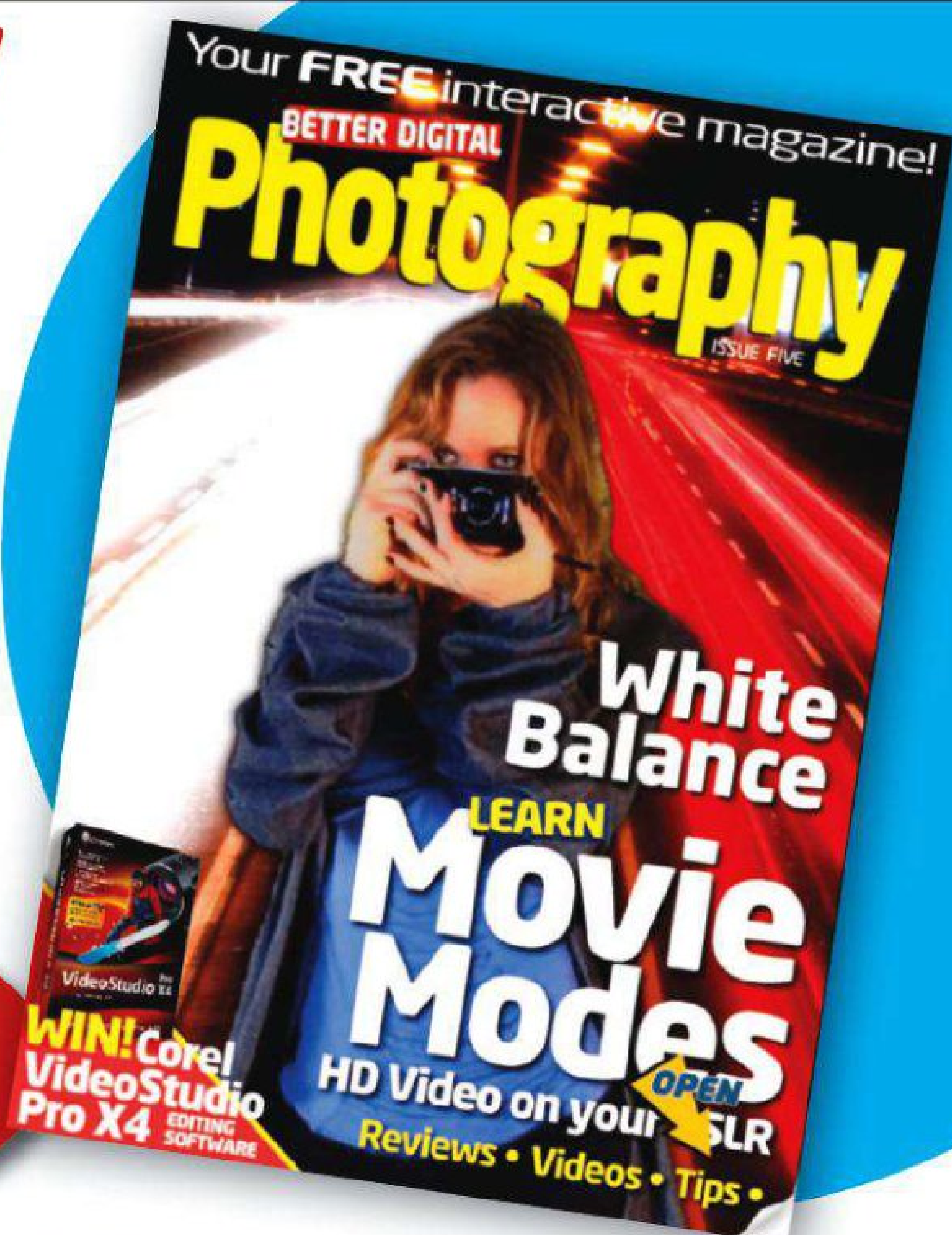
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## A £100 VOUCHER

Dear AP Reader

Many thanks for subscribing to or buying this issue of *Amateur Photographer* and I hope you enjoy reading the magazine.

While we constantly look for ways to evolve our title, and bring you up-to-date news, reviews, information, tests and valuable second-hand equipment advertisements, we realise that we need to ask you some questions to help us continue to make AP the best photographic magazine in the UK.

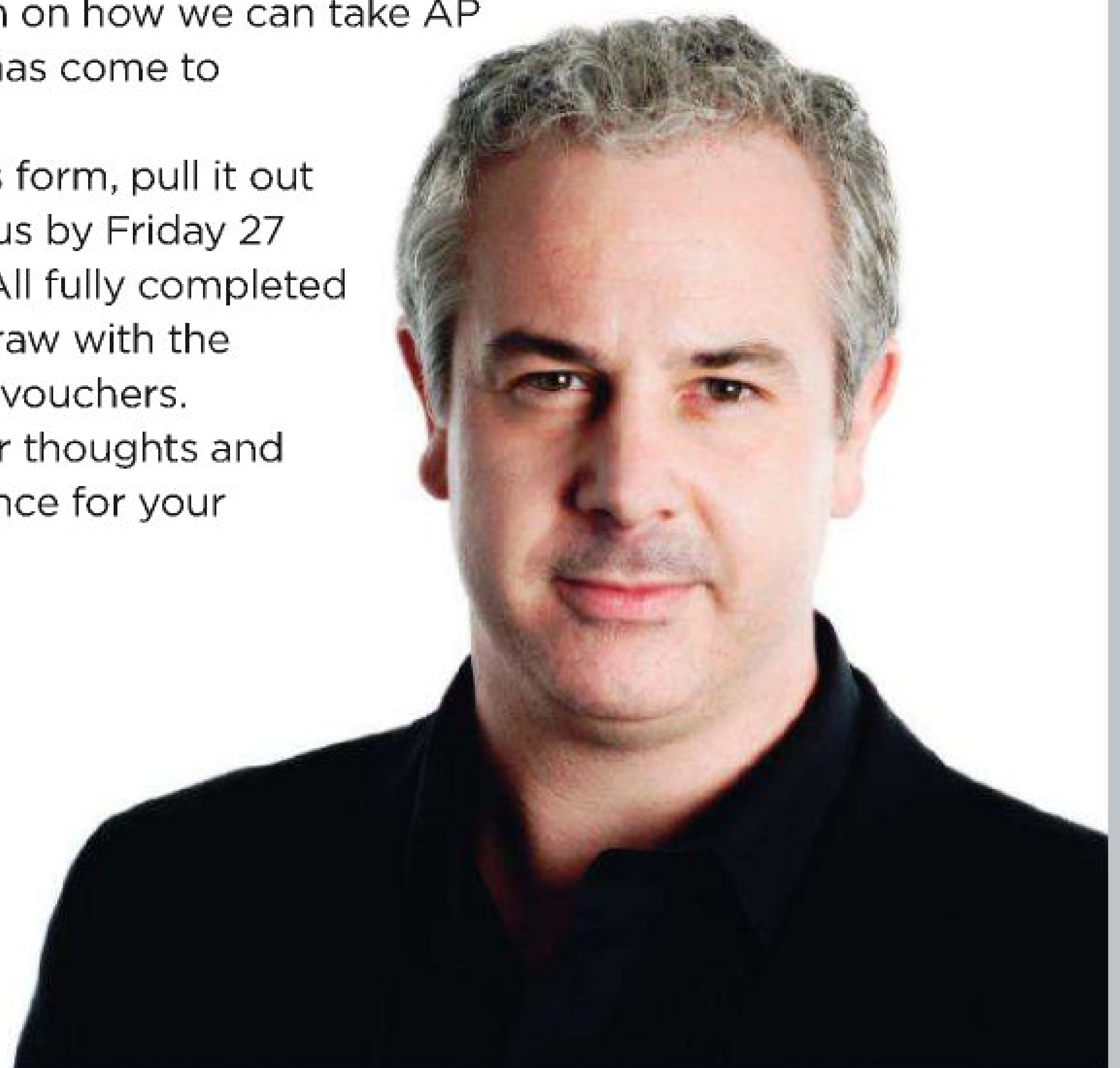
So, if you have been meaning to call, email or write a letter to our editorial team with a suggestion on how we can take AP that one step further, the time has come to voice your opinion.

All you have to do is fill in this form, pull it out of the magazine and send it to us by Friday 27 May 2011 - no stamp required. All fully completed surveys will be entered into a draw with the chance to win one of two £100 vouchers.

I look forward to hearing your thoughts and would like to thank you in advance for your contribution to AP's future.



**Damien Demolder, Editor**





**1 How often do you buy Amateur Photographer? (Please tick one box only)**

	Buy	Read someone else's copy
Every issue (subscriber)	<input type="checkbox"/> 1	<input type="checkbox"/> 1
Every issue (non-subscriber)	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Almost always (at least 3 issues out of 4)	<input type="checkbox"/> 3	<input type="checkbox"/> 3
Quite often (at least 1 out of 4)	<input type="checkbox"/> 4	<input type="checkbox"/> 4
Only occasionally (less than 1 issue out of 4)	<input type="checkbox"/> 5	<input type="checkbox"/> 5

**2 How often, if at all, do you buy the following photography magazines? (Please tick all that apply)**

	I subscribe	Every issue	Almost always	Quite often	Only occasionally	Never buy
Advanced Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Black & White Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
British Journal of Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Camera Essentials	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Camera Magazine	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photo	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photography Enthusiast	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital Photo Pro	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital SLR Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Digital SLR User	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Outdoor Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Photography Monthly	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Photoplus Canon Edition	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Practical Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Professional Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
What Digital Camera	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6
Other	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4	<input type="checkbox"/> 5	<input type="checkbox"/> 6

**3 How long have you been reading Amateur Photographer?**

First issue I've read	<input type="checkbox"/> 1	1-2 years	<input type="checkbox"/> 3	6-9 years	<input type="checkbox"/> 5	20+ years	<input type="checkbox"/> 7
Less than a year	<input type="checkbox"/> 2	3-5 years	<input type="checkbox"/> 4	10-19 years	<input type="checkbox"/> 6		

**4 To what extent do you agree or disagree with each of the following statements about Amateur Photographer? (Please tick all that apply)**

	Agree strongly	Agree	Disagree	Disagree strongly
Amateur Photographer offers the best and most accurate camera tests	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I would not buy a camera without referring to Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I have followed advice given in Amateur Photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer gives me ideas about what to do or buy	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer helps me to be a better photographer	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Amateur Photographer provides me with up-to-date information about equipment	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
The advertising in AP has increased my awareness about a product or service	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I use AP to check the prices of photographic equipment in the retailer ads	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
AP provides the best expert techniques	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

**5 On average, how long do you spend reading Amateur Photographer?**

1 hour or less	<input type="checkbox"/> 1	1-1½ hours	<input type="checkbox"/> 2	1½-2 hours	<input type="checkbox"/> 3	2-3 hours	<input type="checkbox"/> 4	3+ hours	<input type="checkbox"/> 5
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**6 Amateur Photographer costs £2.60. What sort of value for money do you think it offers compared to other magazines you buy?**

Excellent	<input type="checkbox"/> 1	Very good	<input type="checkbox"/> 2	Good	<input type="checkbox"/> 3	Reasonable	<input type="checkbox"/> 4	Poor	<input type="checkbox"/> 5
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**7 How many people, including yourself, read your copy of Amateur Photographer?**

**8 What were the three main influences in your decision to buy this issue of Amateur Photographer? (Please tick only one box in each column)**

	Main	Second	Third
Columnists	<input type="checkbox"/> 01	<input type="checkbox"/> 01	<input type="checkbox"/> 01
Cover lines	<input type="checkbox"/> 02	<input type="checkbox"/> 02	<input type="checkbox"/> 02
Equipment test reports	<input type="checkbox"/> 03	<input type="checkbox"/> 03	<input type="checkbox"/> 03
I needed information to help me buy a new camera	<input type="checkbox"/> 04	<input type="checkbox"/> 04	<input type="checkbox"/> 04
It was passed on to me	<input type="checkbox"/> 05	<input type="checkbox"/> 05	<input type="checkbox"/> 05
News items	<input type="checkbox"/> 06	<input type="checkbox"/> 06	<input type="checkbox"/> 06
Photographic techniques	<input type="checkbox"/> 07	<input type="checkbox"/> 07	<input type="checkbox"/> 07
Readers' photographs	<input type="checkbox"/> 08	<input type="checkbox"/> 08	<input type="checkbox"/> 08
Recommendation	<input type="checkbox"/> 09	<input type="checkbox"/> 09	<input type="checkbox"/> 09
Retailer advertisements	<input type="checkbox"/> 10	<input type="checkbox"/> 10	<input type="checkbox"/> 10
Stories/photographer profiles	<input type="checkbox"/> 11	<input type="checkbox"/> 11	<input type="checkbox"/> 11
The front cover stood out	<input type="checkbox"/> 12	<input type="checkbox"/> 12	<input type="checkbox"/> 12
Other	<input type="checkbox"/> 13	<input type="checkbox"/> 13	<input type="checkbox"/> 13

Which cover line(s) interested you?

**9 Please rate the magazine on the following aspects**

	Very good	Good	Fair	Poor
Authority	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Design	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Quality of writing	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Technique guidance	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Tests & technical information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Value for money	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

**10 What would you like to see more of, less of or feel is just right in Amateur Photographer?**

	More of	Less of	Just right
Advertising	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Classic camera articles	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Club event information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Advanced photographic skills	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Digital imaging techniques (eg Photoshop)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Digital outputting information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Editorial comment	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Equipment listings	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Equipment tests	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Help and critique	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Inspirational photography features	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
News items	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Photographer interviews	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Photographic techniques	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Professional equipment tests (eg Hasselblad Phase One medium-format)	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' letters	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' photographs	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Readers' stories	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3

**11 How important is each of the following aspects of the main camera's test to you?**

	Very important	Quite important	Not very important	Not at all important
Comparison with similar products	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Handling description	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Overall verdict	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Presentation of information	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Rating system	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Reviewer's opinion	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Specification detail	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

**12 Do you feel that the Amateur Photographer main product test, which is usually 5-7 pages, is... (Tick one box only)**

Too long	<input type="checkbox"/> 1	Just right	<input type="checkbox"/> 2	Not long enough	<input type="checkbox"/> 3
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**13 Do you find the Amateur Photographer tests accessible and easy to understand?**

Yes	<input type="checkbox"/> 1	No	<input type="checkbox"/> 2
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**14 What would you like to see special themed issues of Amateur Photographer based on? (Tick all that apply)**

Architecture	<input type="checkbox"/> 01	Garden	<input type="checkbox"/> 08	Processing	<input type="checkbox"/> 15
Black & White	<input type="checkbox"/> 02	Glamour	<input type="checkbox"/> 09	Second-hand	<input type="checkbox"/> 16
Darkroom techniques	<input type="checkbox"/> 03	Landscapes	<input type="checkbox"/> 10	Software	<input type="checkbox"/> 17
Digital imaging	<input type="checkbox"/> 04	Lenses	<input type="checkbox"/> 11	Sports/action	<input type="checkbox"/> 18
Digital SLR skills	<input type="checkbox"/> 05	Nude/figure	<input type="checkbox"/> 12	Still life	<input type="checkbox"/> 19
Documentary	<input type="checkbox"/> 06	Portrait	<input type="checkbox"/> 13	Travel	<input type="checkbox"/> 20
Expert skills	<input type="checkbox"/> 07	Printers/scanners	<input type="checkbox"/> 14	Wildlife	<input type="checkbox"/> 21

**15 How interested would you be in buying each of the following from Amateur Photographer?**

	Very interested	Quite interested	Not very interested	Not at all interested
Books	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Magazine subscription	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography courses	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Photography holidays	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Tickets to seminars/events	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

**16 Which of the following free items would you be most interested in receiving on the cover of Amateur Photographer? (Please choose two)**

Accessories	<input type="checkbox"/> 01	Photography technique supplement	<input type="checkbox"/> 07
Buyers' guide supplement	<input type="checkbox"/> 02	Retailer catalogues	<input type="checkbox"/> 08
Camera manufacturer's brochure	<input type="checkbox"/> 03	Skills supplement (Imaging/software etc)	<input type="checkbox"/> 09
Free gift (reflector, poster etc)	<input type="checkbox"/> 04	Trial software CD	<input type="checkbox"/> 10
Full-version software CD	<input type="checkbox"/> 05	Tutorial CD	<input type="checkbox"/> 11
Photography/tutorial DVD	<input type="checkbox"/> 06		

Ideal free gift

**17 Which one of the following supplements would you like as a free gift with AP?**

Accessories	<input type="checkbox"/> 01	Printing	<input type="checkbox"/> 07
Imaging	<input type="checkbox"/> 02	Second-hand	<input type="checkbox"/> 08
Macro	<input type="checkbox"/> 03	Software	<input type="checkbox"/> 09
Making money from photography	<input type="checkbox"/> 04	Sport	<input type="checkbox"/> 10
Medium/large-format	<input type="checkbox"/> 05	Technique	<input type="checkbox"/> 11
Nude	<input type="checkbox"/> 06	Video skills	<input type="checkbox"/> 12
		Other (please specify)	<input type="checkbox"/> 13



## EQUIPMENT

### 18 Which outlets would you consider buying photographic equipment from? (Tick all that apply)

Amazon	<input type="checkbox"/> 01	eBay	<input type="checkbox"/> 05	LCE	<input type="checkbox"/> 09
Camera World	<input type="checkbox"/> 02	Gray's of Westminster	<input type="checkbox"/> 06	Park Cameras	<input type="checkbox"/> 10
Clifton Cameras	<input type="checkbox"/> 03	Jacobs	<input type="checkbox"/> 07	Reader ads in AP	<input type="checkbox"/> 11
Digital Depot	<input type="checkbox"/> 04	Jessops	<input type="checkbox"/> 08	Warehouse Express	<input type="checkbox"/> 12
Other retail chain (eg Argos, Boots) <input type="checkbox"/> 13    Electrical retail chain (eg Currys) <input type="checkbox"/> 14					
Other <input type="checkbox"/> 15 (please specify) _____					
Independent retailer <input type="checkbox"/> 16 (please specify) _____					

### 19 When buying camera equipment, how important are each of the following?

	Very important	Quite important	Not very important	Not at all important
AP recommendation	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Brand	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Features	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Price	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Visual appeal	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Other	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
If other, please specify _____				

### 20 Have you ever bought any products after seeing the adverts in Amateur Photographer?

Yes, manufacturers' adverts	<input type="checkbox"/> 1	Yes, dealers' adverts	<input type="checkbox"/> 2
Yes, catalogue	<input type="checkbox"/> 3	None	<input type="checkbox"/> 4

### 21 If yes, what did you buy? (Tick all that apply)

Digital camera (compact)	<input type="checkbox"/> 1	Film camera	<input type="checkbox"/> 4	Video camera	<input type="checkbox"/> 7
Digital imaging software	<input type="checkbox"/> 2	Hybrid (eg Olympus E-P1)	<input type="checkbox"/> 5	Other	<input type="checkbox"/> 8
Digital SLR	<input type="checkbox"/> 3	Inkjet printer	<input type="checkbox"/> 6		

### 22 Which of the following pieces of equipment do you own and which are you intending to buy?

	Own	Intend to buy in the next 12 months
Camera bag	<input type="checkbox"/> 01	<input type="checkbox"/> 01
Camera with video	<input type="checkbox"/> 02	<input type="checkbox"/> 02
Digital camera (compact)	<input type="checkbox"/> 03	<input type="checkbox"/> 03
Digital imaging software	<input type="checkbox"/> 04	<input type="checkbox"/> 04
Flashgun	<input type="checkbox"/> 05	<input type="checkbox"/> 05
Graphics tablet	<input type="checkbox"/> 06	<input type="checkbox"/> 06
Hard drive storage device	<input type="checkbox"/> 07	<input type="checkbox"/> 07
Hybrid/Micro Four Thirds camera	<input type="checkbox"/> 08	<input type="checkbox"/> 08
Lens	<input type="checkbox"/> 09	<input type="checkbox"/> 09
Lightmeter	<input type="checkbox"/> 10	<input type="checkbox"/> 10
Medium-format camera	<input type="checkbox"/> 11	<input type="checkbox"/> 11
Other accessories	<input type="checkbox"/> 12	<input type="checkbox"/> 12
PC/laptop	<input type="checkbox"/> 13	<input type="checkbox"/> 13
Photo-quality printer	<input type="checkbox"/> 14	<input type="checkbox"/> 14
Scanner (film)	<input type="checkbox"/> 15	<input type="checkbox"/> 15
Scanner (flatbed)	<input type="checkbox"/> 16	<input type="checkbox"/> 16
Second-hand cameras	<input type="checkbox"/> 17	<input type="checkbox"/> 17
Second-hand lenses	<input type="checkbox"/> 18	<input type="checkbox"/> 18
SLR (digital)	<input type="checkbox"/> 19	<input type="checkbox"/> 19
SLR (film)	<input type="checkbox"/> 20	<input type="checkbox"/> 20
Studio lights	<input type="checkbox"/> 21	<input type="checkbox"/> 21
Tripod	<input type="checkbox"/> 22	<input type="checkbox"/> 22
Video camera	<input type="checkbox"/> 23	<input type="checkbox"/> 23
Vintage kit	<input type="checkbox"/> 24	<input type="checkbox"/> 24

### 23 Which is your preferred medium of storage?

CompactFlash/Micro Drive	<input type="checkbox"/> 1	xD Picture Card	<input type="checkbox"/> 4
Memory Stick	<input type="checkbox"/> 2	Other	<input type="checkbox"/> 5
Secure Digital	<input type="checkbox"/> 3		

### 24 Do you own, or intend to buy, any of the following brands of camera?

	Own	Intend to buy in the next 12 months
Canon	<input type="checkbox"/> 01	<input type="checkbox"/> 01
Casio	<input type="checkbox"/> 02	<input type="checkbox"/> 02
Fujifilm	<input type="checkbox"/> 03	<input type="checkbox"/> 03
General Imaging	<input type="checkbox"/> 04	<input type="checkbox"/> 04
Hasselblad	<input type="checkbox"/> 05	<input type="checkbox"/> 05
Kodak	<input type="checkbox"/> 06	<input type="checkbox"/> 06
Leica	<input type="checkbox"/> 07	<input type="checkbox"/> 07
Mamiya/Phase One	<input type="checkbox"/> 08	<input type="checkbox"/> 08
Nikon	<input type="checkbox"/> 09	<input type="checkbox"/> 09
Olympus	<input type="checkbox"/> 10	<input type="checkbox"/> 10
Panasonic	<input type="checkbox"/> 11	<input type="checkbox"/> 11
Pentax	<input type="checkbox"/> 12	<input type="checkbox"/> 12
Praktica	<input type="checkbox"/> 13	<input type="checkbox"/> 13
Ricoh	<input type="checkbox"/> 14	<input type="checkbox"/> 14
Samsung	<input type="checkbox"/> 15	<input type="checkbox"/> 15
Sigma	<input type="checkbox"/> 16	<input type="checkbox"/> 16
Sony	<input type="checkbox"/> 17	<input type="checkbox"/> 17
Voigtlander	<input type="checkbox"/> 18	<input type="checkbox"/> 18
Zeiss	<input type="checkbox"/> 19	<input type="checkbox"/> 19
Other (please specify)	<input type="checkbox"/> 20 _____	<input type="checkbox"/> 20 _____

### 25 If you intend to buy a new camera, how much will you spend?

Less than £100	<input type="checkbox"/> 01	£400-£499	<input type="checkbox"/> 05	£1,500-£1,999	<input type="checkbox"/> 09
£100-£199	<input type="checkbox"/> 02	£500-£749	<input type="checkbox"/> 06	£2,000-£2,499	<input type="checkbox"/> 10
£200-£299	<input type="checkbox"/> 03	£750-£999	<input type="checkbox"/> 07	£2,500+	<input type="checkbox"/> 11
£300-£399	<input type="checkbox"/> 04	£1,000-£1,499	<input type="checkbox"/> 08		

### 26 What make of printer do you use?

	A4	A3		A4	A3		A4	A3
Canon	<input type="checkbox"/> 1	<input type="checkbox"/> 1	HP	<input type="checkbox"/> 4	<input type="checkbox"/> 4	Other	<input type="checkbox"/> 7	<input type="checkbox"/> 7
Epson	<input type="checkbox"/> 2	<input type="checkbox"/> 2	Kodak	<input type="checkbox"/> 5	<input type="checkbox"/> 5			
Hi Touch	<input type="checkbox"/> 3	<input type="checkbox"/> 3	Lexmark	<input type="checkbox"/> 6	<input type="checkbox"/> 6			

### 27 Overall, what is the approximate value of your photographic kit?

Less than £500	<input type="checkbox"/> 01	£1,500-£1,999	<input type="checkbox"/> 05	£5,000-£7,499	<input type="checkbox"/> 09
£500-£749	<input type="checkbox"/> 02	£2,000-£2,999	<input type="checkbox"/> 06	£7,500-£9,999	<input type="checkbox"/> 10
£750-£999	<input type="checkbox"/> 03	£3,000-£3,999	<input type="checkbox"/> 07	£10,000+	<input type="checkbox"/> 11
£1,000-£1,499	<input type="checkbox"/> 04	£4,000-£4,999	<input type="checkbox"/> 08		

### 28 Do you have access to:

	Internet	PC	Broadband	Portable internet device (ie mobile phone)
Both home and work	<input type="checkbox"/> 1	<input type="checkbox"/> 1	<input type="checkbox"/> 1	<input type="checkbox"/> 1
Home	<input type="checkbox"/> 2	<input type="checkbox"/> 2	<input type="checkbox"/> 2	<input type="checkbox"/> 2
Work	<input type="checkbox"/> 3	<input type="checkbox"/> 3	<input type="checkbox"/> 3	<input type="checkbox"/> 3
No access	<input type="checkbox"/> 4	<input type="checkbox"/> 4	<input type="checkbox"/> 4	<input type="checkbox"/> 4

### 29 Which operating system does your computer run?

Windows Vista	<input type="checkbox"/> 1	Windows other	<input type="checkbox"/> 3	Mac other	<input type="checkbox"/> 5
Windows XP	<input type="checkbox"/> 2	Mac OSX	<input type="checkbox"/> 4	Other	<input type="checkbox"/> 6

### 30 Which of the following image-editing packages do you use most often?

ACDSee Pro	<input type="checkbox"/> 01	Corel PaintShop Photo Pro X or above	<input type="checkbox"/> 10
Adobe Photoshop Elements 6 or lower	<input type="checkbox"/> 02	DxO Optics Pro	<input type="checkbox"/> 11
Adobe Photoshop Elements 7	<input type="checkbox"/> 03	GIMP	<input type="checkbox"/> 12
Adobe Photoshop Elements 8	<input type="checkbox"/> 04	Nik Software	<input type="checkbox"/> 13
Adobe Photoshop CS or above	<input type="checkbox"/> 05	Picasa	<input type="checkbox"/> 14
Adobe Photoshop Lightroom	<input type="checkbox"/> 06	Roxio Photosuite	<input type="checkbox"/> 15
Apple Aperture	<input type="checkbox"/> 07	Silkipix Developer Studio	<input type="checkbox"/> 16
Bibble Labs	<input type="checkbox"/> 08	Other	<input type="checkbox"/> 17
Camera proprietary software	<input type="checkbox"/> 09	None	<input type="checkbox"/> 18

### 31 Which of the following websites do you visit? (Please tick all that apply)

	Regularly	Occasionally	Never
amateurphotographer.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
bebo.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
betterdigitalphotography.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
cameras.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
cnet.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
digg.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
dp-now.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
dpreview.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
ephotozine.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
facebook.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
flickr.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
myspace.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
photoanswers.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
photoradar.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
reddit.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
steves-digicams.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
technorati.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
techradar.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
trustedreviews.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
twitter.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
vimeo.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
whatdigitalcamera.com	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
which.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
youtube.co.uk	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3
Other (please specify)	<input type="checkbox"/> 1 _____	<input type="checkbox"/> 2 _____	<input type="checkbox"/> 3

### 32 Considering the photography websites that you visit, which of the following areas are most important to you? (Please tick all that apply)

Blogs by columnists/editorial team	<input type="checkbox"/> 01	Interviews with photographers	<input type="checkbox"/> 09
Buying advice	<input type="checkbox"/> 02	News	<input type="checkbox"/> 10
Camera skills	<input type="checkbox"/> 03	Photography competitions	<input type="checkbox"/> 11
Equipment tests and reviews	<input type="checkbox"/> 04	Questions and answers/help	<input type="checkbox"/> 12
E-newsletter	<input type="checkbox"/> 05	Product review videos	<input type="checkbox"/> 13
Forums	<input type="checkbox"/> 06	Technique videos	<input type="checkbox"/> 14
General photography features	<input type="checkbox"/> 07	User reviews	<input type="checkbox"/> 15
Image gallery	<input type="checkbox"/> 08	Video product reviews (as on YouTube)	<input type="checkbox"/> 16

### 33 Have you bought or would you consider buying digital cameras and equipment via the internet?

	Yes	No		Yes	No
Have bought	<input type="checkbox"/> 1	<input type="checkbox"/> 2	Would consider buying	<input type="checkbox"/> 1	<input type="checkbox"/> 2



### 34 To what extent do you agree or disagree with each of the following statements? (Please tick all that apply)

	Agree strongly	Agree	Disagree	Disagree strongly
I prefer user views to expert reviews	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I don't like to buy online as I prefer to see the equipment in person	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Magazine camera reviews are of a higher calibre than website camera reviews	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I use price comparison sites to find the best deals	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
Website forums help me to interact with other photography enthusiasts	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I don't understand the internet – I'd rather be out taking pictures	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I like displaying my pictures in online photo galleries	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
The web allows me to access the specific information that interests me	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4
I prefer to buy equipment online as it is cheaper and easier	<input type="checkbox"/> 1	<input type="checkbox"/> 2	<input type="checkbox"/> 3	<input type="checkbox"/> 4

### ABOUT YOU

#### 35 How long have you been interested in photography?

1 year or less	<input type="checkbox"/> 1	4-5 years	<input type="checkbox"/> 3	11-20 years	<input type="checkbox"/> 5	30+ years	<input type="checkbox"/> 7
2-3 years	<input type="checkbox"/> 2	6-10 years	<input type="checkbox"/> 4	21-29 years	<input type="checkbox"/> 6		

#### 36 How would you describe your interest in photography? (Please tick one box only)

Professional	<input type="checkbox"/> 1	Keen amateur	<input type="checkbox"/> 3	Holiday/special events only	<input type="checkbox"/> 5
Semi-professional	<input type="checkbox"/> 2	Beginner	<input type="checkbox"/> 4		

#### 37 Is photography your main hobby?

Yes ☐ 1 No ☐ 2

#### 38 What other interests do you have? (Tick all that apply)

Aeroplanes	<input type="checkbox"/> 01	Internet	<input type="checkbox"/> 06	Rugby	<input type="checkbox"/> 11	Other	<input type="checkbox"/> 16
Equestrian	<input type="checkbox"/> 02	Marine	<input type="checkbox"/> 07	Shooting	<input type="checkbox"/> 12	(please specify)	
Fishing	<input type="checkbox"/> 03	Movies/film	<input type="checkbox"/> 08	Trains	<input type="checkbox"/> 13		
Football	<input type="checkbox"/> 04	Music	<input type="checkbox"/> 09	Travel	<input type="checkbox"/> 14		
Golf	<input type="checkbox"/> 05	Rambling	<input type="checkbox"/> 10	Wildlife	<input type="checkbox"/> 15		

#### 39 Do you belong to any photographic societies or clubs?

Yes ☐ 1 No ☐ 2

#### 40 Do you intend to take a photography-related holiday in the next 12 months?

Yes ☐ 1 No ☐ 2

#### 41 Do you intend to enrol on a photography-related course in the next 12 months?

Yes ☐ 1 No ☐ 2

#### 42 Are you:

Male ☐ 1 Female ☐ 2

#### 43 How old are you?

17 or under	<input type="checkbox"/> 1	25-34	<input type="checkbox"/> 3	45-54	<input type="checkbox"/> 5	65+	<input type="checkbox"/> 7
18-24	<input type="checkbox"/> 2	35-44	<input type="checkbox"/> 4	55-64	<input type="checkbox"/> 6		

#### 44 What is your profession? (Please tick one box only)

Company owner	<input type="checkbox"/> 01
Professional (eg lawyer, accountant, engineer, scientist)	<input type="checkbox"/> 02
Senior manager (eg company/finance/IT director, head of department)	<input type="checkbox"/> 03
Middle manager (eg IT, sales, marketing, publican, office)	<input type="checkbox"/> 04
Corporate/office/clerical and public service (eg sales person, office worker, police)	<input type="checkbox"/> 05
Labourer (eg plumber, electrician)	<input type="checkbox"/> 06
Artistic and creative profession (eg journalist, designer, musician)	<input type="checkbox"/> 07
Service occupation (eg waiter, shop assistant, caretaker)	<input type="checkbox"/> 08
Retired	<input type="checkbox"/> 09
Other	<input type="checkbox"/> 10

#### 45 What is your annual gross household income? (Please tick one box only)

Less than £20,999	<input type="checkbox"/> 1	£40,000-£49,999	<input type="checkbox"/> 4	£100,000+	<input type="checkbox"/> 7
£21,000-£29,999	<input type="checkbox"/> 2	£50,000-£59,999	<input type="checkbox"/> 5		
£30,000-£39,999	<input type="checkbox"/> 3	£60,000-£99,000	<input type="checkbox"/> 6		

#### 46 Would you be prepared to take part in future research carried out by AP?

Yes ☐ 1 No ☐ 2

## THANK YOU FOR TAKING THE TIME TO COMPLETE THIS QUESTIONNAIRE\*

\*Only fully completed questionnaires will be entered into the prize draw

**Please return your completed questionnaire to:**  
**FREEPOST ANG20499, PO BOX 33, WOODBRIDGE, IP12 4BR**

Your replies will be kept strictly confidential and used for statistical purposes only. If you would like to qualify for the **FREE PRIZE DRAW**, please remember to complete the form below and return your questionnaire by Friday 27 May 2011.

Title Mr <input type="checkbox"/> Mrs <input type="checkbox"/> Miss <input type="checkbox"/> Other <input type="checkbox"/>	First name <input type="text"/>	Surname <input type="text"/>
Address <input type="text"/>		
		Town <input type="text"/>
Postcode <input type="text"/>	Country <input type="text"/>	
Home tel no <input type="text"/>	Work tel no <input type="text"/>	Date of birth <input type="text"/>

Thank you for taking the time to complete this questionnaire. Fully completed surveys will be automatically entered into the draw if the personal contact details are included above. If you would like to receive emails from *Amateur Photographer* and IPC Media containing news, special offers and product and service information, and take part in research, please write your email address below. When you enter this competition, your email address will be added to the *Amateur Photographer* fortnightly newsletter. However, you will be given the opportunity to unsubscribe from the email newsletter via the unsubscribe message in the email.

Email

*Amateur Photographer*, published by IPC Media Ltd (IPC), will collect your personal information to process your entry and to add your email address to the free fortnightly *Amateur Photographer* e-newsletter. Please tick if you would like to receive other emails containing news, special offers and product and service information, and take part in our magazine research via emails: from *Amateur Photographer* and IPC ☐ from carefully selected third parties ☐ IPC would like to contact you by post or telephone to promote and ask your opinion on our magazines and services. Tick here if you prefer **not** to hear from us ☐ IPC may occasionally pass your details to carefully selected organisations so they can contact you by telephone or post with regards to promoting and researching their products and services. Tick here if you prefer **not** to be contacted ☐ **TERMS AND CONDITIONS:** The closing date for the prize draw is Friday 27 May 2011. Only fully completed surveys will be entered into the draw. Only one entry per person. Mass entries from a single household will be disqualified. No purchase is necessary. IPC Media will select the winners after the stated closing date. The winners will be drawn at random by an independent person at the close of the survey. The winners will be notified within 30 days. The editor's decision is final on all matters relating to the prize draw. There is no cash alternative. The prize is not transferable. The prize winners' details can be obtained after the closing date by sending an SAE to AP Survey competition, *Amateur Photographer*, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU. No correspondence will be entered into and the editor's decision is final.



AMATEUR PHOTOGRAPHER PRESENTS A

# PHOTOGRAPHIC DAY

## AT LACOCK ABBEY THE HOME OF FOX TALBOT



Photograph of a print from Fox Talbot's first negative of the Oriel Window, 1835, in the South Gallery at Lacock Abbey

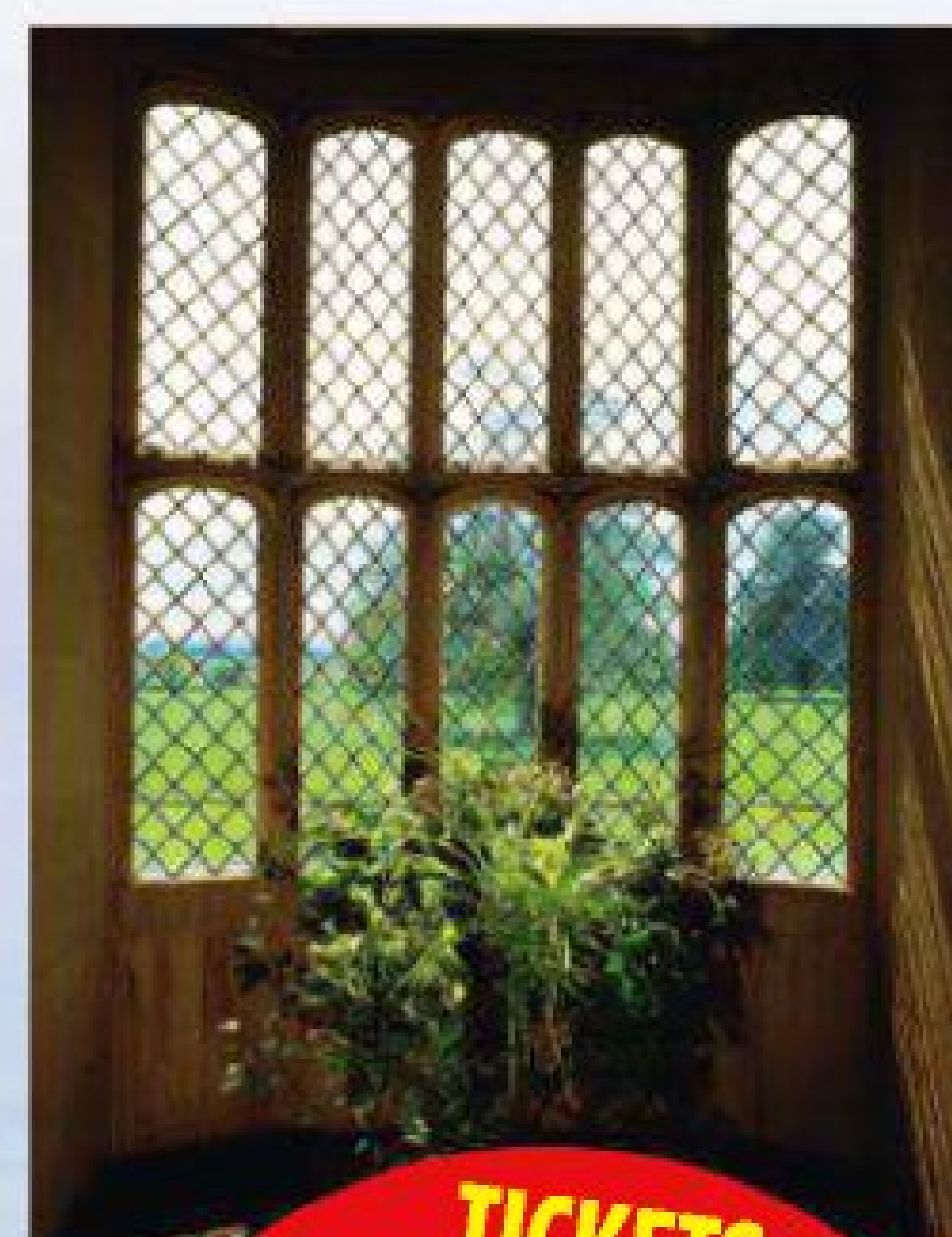
Join AP Editor **Damien Demolder** for lunch and a day of photography at Lacock Abbey, home of Henry William Fox Talbot, the father of British photography



The Fox Talbot Museum at Lacock Abbey houses the cameras and equipment William Henry Fox Talbot, the father of British photography, used in the development of the calotype process in the 1840s. You will be able to see the objects he photographed, his publications and some of his personal items, as well as the famous lattice window used as the subject of his first negative (see right).

Join AP editor Damien Demolder for lunch and a day of photography at Lacock Abbey on 8 July 2011. With time for a guided tour of the Fox Talbot museum, as well as to make the most of the splendid grounds of this historic National Trust property, this promises to be an interesting and enjoyable day.

A two-course lunch will be included at the Sign of the Angel, a 15th century inn nestled in the heart of the picturesque village of Lacock, after which you will return to the Abbey to capture the architectural wonders of the building itself and the delightful Wiltshire countryside that surrounds it.



©NTPL/ANDREW BUTLER

**TICKETS**  
**£125**  
**EARLY BIRD BOOKING**  
**£99**  
UNTIL 31 MAY 2011

### ITINERARY

<b>10am</b>	Arrive at the Abbey
<b>10.15-10.30</b>	Introduction
<b>10.30-12.30</b>	Fox Talbot Museum and Abbey
<b>12.30pm</b>	Lunch at The Sign of the Angel Inn
<b>2.15pm</b>	Fox Talbot Museum and Abbey
<b>4.30pm</b>	Tea and coffee and a goody bag
<b>5pm</b>	End of day

### WHEN AND WHERE

<b>Date</b>	8 July 2011
<b>Time</b>	10am-5pm
<b>Location:</b>	Lacock abbey, Wiltshire
<b>Tickets</b>	£125 (early bird bookings £99)
<b>To book</b>	Please call 0203 148 4326/1 or email <a href="mailto:spiadmin@ipcmedia.com">spiadmin@ipcmedia.com</a> for further information

### CONDITIONS

The photography day is for up to 48 readers only, with an early booking discount of £99 for bookings made until 31 May 2011. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Price includes a photographic day with the editor, entry to Lacock Abbey and the Fox Talbot Museum, demonstrations, facilities, lunch at the Sign of The Angel Inn and light refreshments.

For further details visit [www.amateurphotographer.co.uk/dayoutwitheditor](http://www.amateurphotographer.co.uk/dayoutwitheditor) or call **0203 148 4326**

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# PHOTOGRAPHY WORKSHOPS

ONLY  
£125

ONE-DAY COURSE

## BEACHCOMBER PHOTOGRAPHY

In this unique course we use a relaxed stroll along the coast to explore technique in a way that is far removed from the pressures of the classroom or the boredom of the textbook. We will start by looking at how the human eye works with the imagination to create images and how taking control of that process is essential if your pictures are to reflect those created in your mind's eye.

### COURSE ITINERARY

- Successful close-ups
- Isolating interesting features
- Making sure colours and tones are as you see them
- Using light to your advantage
- Exploiting perspective to control scale

### WHEN AND WHERE

- Date: Friday 29 July 2011 ● Time: noon-7pm
- Location: Littlehampton, West Sussex
- Only £125. Call 0203 148 4326 or email [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com)
- For further details visit

[www.spi-photography-courses.com/beach-comber-photography-workshop](http://www.spi-photography-courses.com/beach-comber-photography-workshop)

ONE-DAY COURSE

## INSPIRED BY NATURE PHOTOGRAPHY

Any area of garden, countryside or woodland has a host of detail, colour and shape that can be used to create images that entice the viewer. Being able to visualise a picture and having the skills to translate that visualisation into an image is what separates a successful photographer from the crowd. So if too often the scene you see doesn't translate into the picture you take, then this is the course for you.

### COURSE ITINERARY

- Designing the image – using framing and composition effectively
- Isolating and emphasising interesting features
- Using any type of light to your advantage
- Using viewpoint effectively and exploiting perspective to control scale
- Making sure colours and tones are as you see them

### WHEN AND WHERE

- Date: Friday 3 June 2011 ● Time: noon-7pm
- Location: Haywards Heath, West Sussex
- Only £125. Call 0203 148 4326 or email [spiadmin@ipcmedia.com](mailto:spiadmin@ipcmedia.com)
- For further details visit

[www.spi-photography-courses.com/inspired-by-nature](http://www.spi-photography-courses.com/inspired-by-nature)

## FURTHER INFORMATION

For both workshops you will need a digital camera with the ability to manually control its exposure settings, a zoom lens and the ability to focus manually. Ideally, you would bring along a tripod. If you're not sure that your equipment is suitable, get in touch before your course and we'll advise you.

There will be plenty of time during the day to ask your tutor questions, and at the end of the course you will be sent a set of notes based on topics raised during the day – so you've no need to be distracted by having to write notes! Student numbers are limited to ensure you get the attention you need when you need it.

## TERMS AND CONDITIONS

The workshop is for six-eight people only, so early booking is advised. In the event that there are not enough bookings, the event will be cancelled until further notice and all monies paid will be refunded. Your tutor will be Garry McNamara, whose clients have included the Crafts Council, Harrods, Liberty and HRH The Prince of Wales. His teaching experience includes a decade at the Camberwell College of Arts in London and he is currently senior tutor at the School of Photographic Imaging.





# Samsung NX11

Samsung's award-winning NX10 compact system camera has been updated. We look at the improvements made in the **NX11**

**Richard Sibley**  
Technical writer



**WHEN** we named the Samsung NX10 as our Advanced Compact System Camera of the Year in our 2011 AP Awards, we did so because it strikes the ideal balance between good image quality from its 14.1-million-pixel, APS-C-format sensor, and the build and handling that one would expect of a DSLR.

The launch of the even more compact NX100 saw the introduction of a faster AF system to the NX range, as well as the new i-Function lenses. These new optics have a button on the side that allows certain exposure and shooting settings to be controlled via the lens, making adjustments quick and easy to apply.

Back in January, at the Consumer Electronics Show (CES), Samsung announced that the NX10 was to be

updated, and the new model would be called the NX11. The new camera would be based around the NX10, but the upgrades would include many of the features of the NX100.

## FEATURES

As it is based on the NX10, the NX11 shares the same 14.6-million-pixel, APS-C-format CMOS sensor. And despite early reports that the NX11 would match the maximum ISO 6400 sensitivity of the NX100, in fact it retains the maximum ISO 3200 setting of the NX10. This is a little surprising given that the NX100 also shares the same sensor, yet still offers an extended setting.

There are only a few new features offered by the NX11, with the main one being the use of the new i-Function lenses. However, this feature is actually available as a firmware upgrade for the NX10 anyway. The NX11 also has a new lens priority mode, which has a dedicated space on the mode dial on the top of the camera. This works with the i-Function feature to allow you

## AT A GLANCE

- 14.6-million-pixel APS-C CMOS sensor
- 3in, 614,000-dot AMOLED screen
- ISO 3200
- 921,000-dot EVF
- i-Function lens compatibility
- Panoramic mode
- Street price around £470 with 18-55mm kit lens

to select a scene mode. It then alters the exposure and image style settings based on the particular lens.

Like the two other cameras in the NX range, the NX11 has the ability to save both raw and JPEG images, with raw files saved in Samsung's SRW format. At maximum resolution, the images created are 3056x4592 pixels in size. As well as the standard 3:2 ratio images, a 16:9 ratio is also available, as well as a 1:1 square format that is new to the NX11.

Panorama mode is another new feature. Accessed via the mode dial, the new picture format allows panoramic images to be created by moving the camera in a sweeping motion, either horizontally or vertically. It works in much the same way as the sweep panorama mode in Sony models.

Curiously, it is possible to record a short 11sec audio clip with a still image. The audio is saved in the WAV file format, with the same file name as the image. While this may be of limited appeal, it does have its uses. For example, if you plan to make a slide show of your images, it might be nice to record some ambient sound from the location to play over them. It is also useful for recording details of where and how an image was taken.

A last point is that Samsung has now upgraded the autofocus, but more about this later.







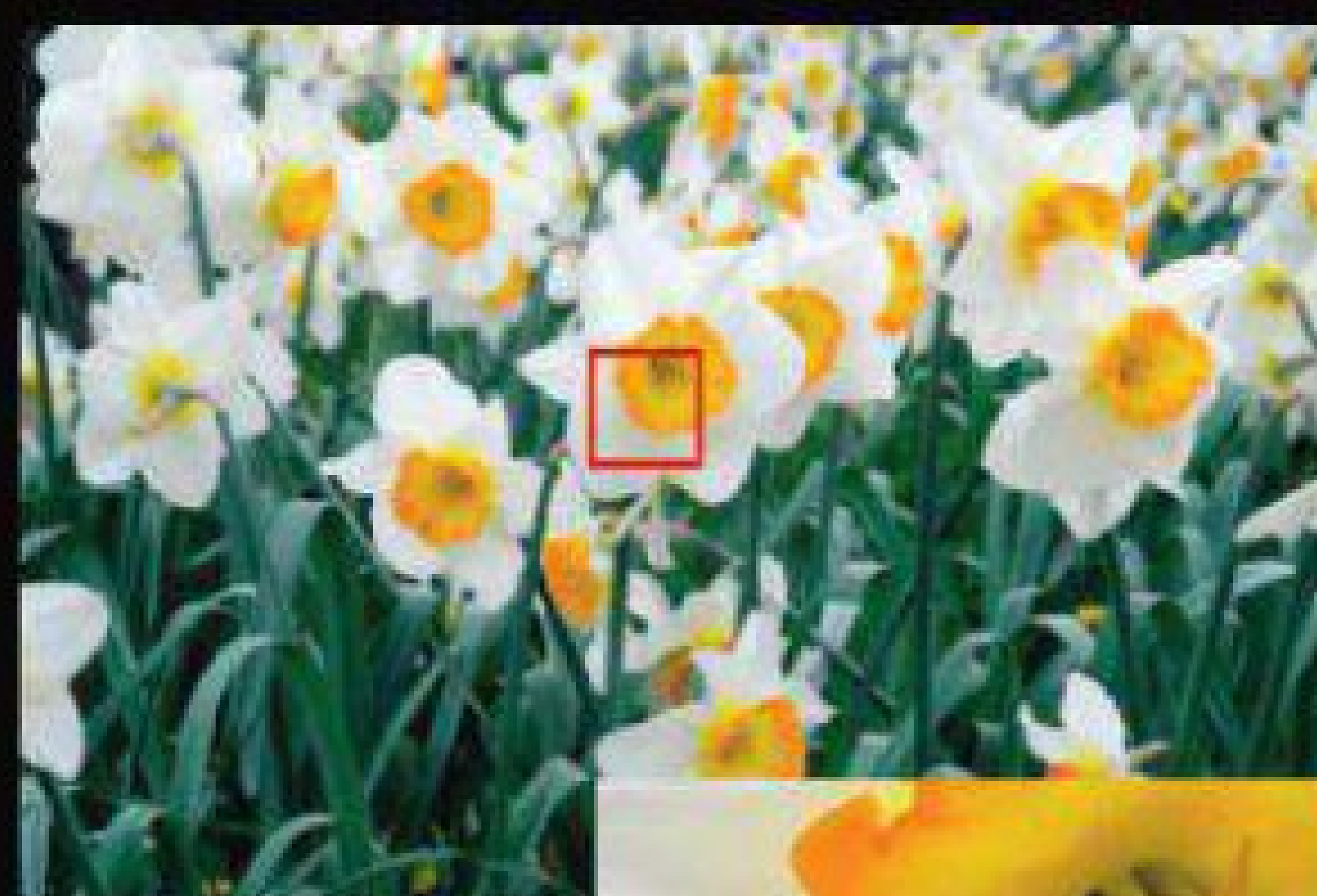
9/10

# Facts & figures

RRP	£499.99 (with 18-55mm kit lens)
Sensor	CMOS with 14.6 million effective pixels
Output size	4592x3056 pixels
Focal length mag	1.5x
Lens mount	Samsung NX
File format	Raw (SRW), JPEG, raw + JPEG simultaneously
Compression	3-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Electronically controlled vertical-run focal-plane shutter
Shutter speeds	30secs-1/4000sec in 1/3EV steps plus bulb
Max flash sync	1/180sec
ISO	ISO 100-3200
Exposure modes	Smart auto, program, shutter priority, aperture priority, manual, lens priority
Metering system	Multi-segment, centreweighted and spot
Exposure comp	+3EV in 1/3EV steps
White balance	Auto, 6 presets, plus manual and custom
White balance bracket	No
Drive mode	3fps up to 10 shots in JPEG mode, 3fps for 3 shots in raw mode
LCD	3in AMOLED with 614,000 dots
Viewfinder type	EVF VGA 640x480 pixels, 921,000 dots
Field of view	Approx 100%
Dioptr adjustment	-4.0 to +2 dioptre, 20.2mm eye point
Focusing modes	Manual, single AF, continuous AF, face detection
AF points	15 mode or up to 35 in close-up mode, auto or manual selection possible
AF assist	Yes
DoF preview	Yes
PC socket	No
Built-in flash	Yes – GN 11m @ ISO 100, with a 28mm angle (equivalent to 35mm)
Cable release	Remote release socket
Memory card	SD, SDHC and SDXC
Power	Rechargeable BP1310 Li-Ion battery
Connectivity	USB 2.0 Hi-Speed
Weight	355g (without battery or card/s)
Dimensions	123x87x39.8mm

**SAMSUNG UK LTD**, Samsung House, 1,000 Hillswood Drive,  
Chertsey, Surrey KT16 0PS. Tel: 01932 455 000.  
**[www.samsungcamera.com/uk](http://www.samsungcamera.com/uk)**

Format	ISO	Detail Score
JPEG	100	26
RAW	100	26
JPEG	400	24
RAW	400	24
JPEG	800	22
RAW	800	24
JPEG	1600	22
RAW	1600	22
JPEG	3200	18
RAW	3200	22



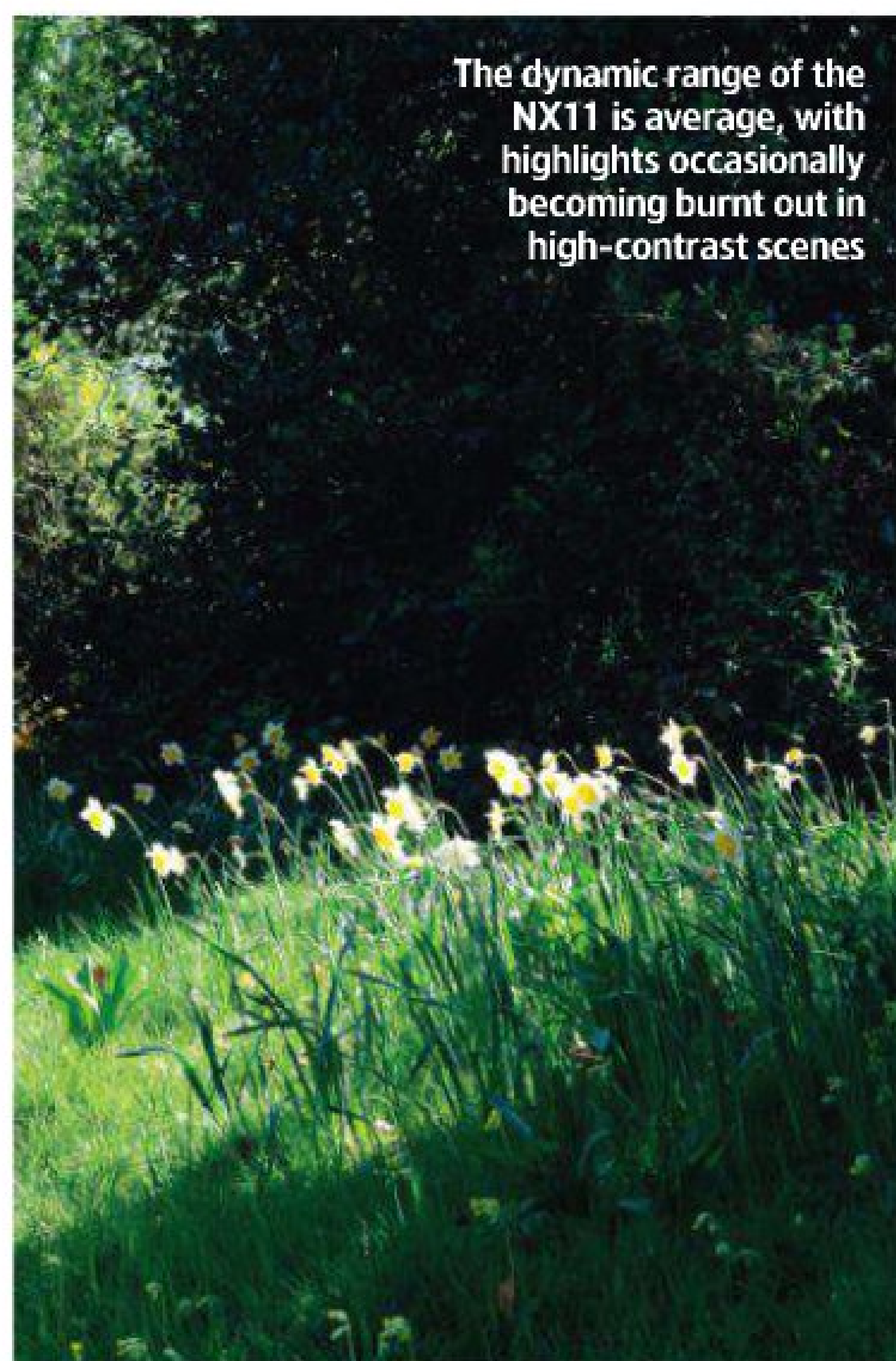
The NX11 can capture fine detail, but the JPEG noise reduction is sometimes a little heavy handed

9/10

8/10

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The dynamic range of the NX11 is average, with highlights occasionally becoming burnt out in high-contrast scenes



Above: Colours are bright and punchy when using the standard and vivid modes

although the noise reduction has an impact when viewing images at 100%. Viewed at this level, it becomes clear that the noise reduction causes a loss of detail, with images suffering a slight loss of surface texture.

On the whole, JPEG images are good, but far more detail can be recovered when editing raw files. The decision not to push the sensitivity to ISO 6400 or above seems to be a sensible one, as it would no doubt have affected image quality. Users would be better shooting slightly underexposed raw images at ISO 3200 and then adjusting them in raw-conversion software to fine-tune the noise reduction and sharpening.

28/30

#### DYNAMIC RANGE

With the same sensors and processors, the NX11 has exactly the same dynamic range as the NX10, with DxO Mark ([www.dxomark.com](http://www.dxomark.com)) measuring it at almost 11EV. This is an acceptable range without being outstanding, and as a comparison the 14.2-million-pixel sensor of the Sony NEX-5 has a range of 12.2EV, while the Nikon D3100 has a range of 11.3EV. In most images the dynamic range is acceptable, although in some high-contrast landscapes the camera produces clipped highlights in the sky a little sooner than I would have liked.

7/10

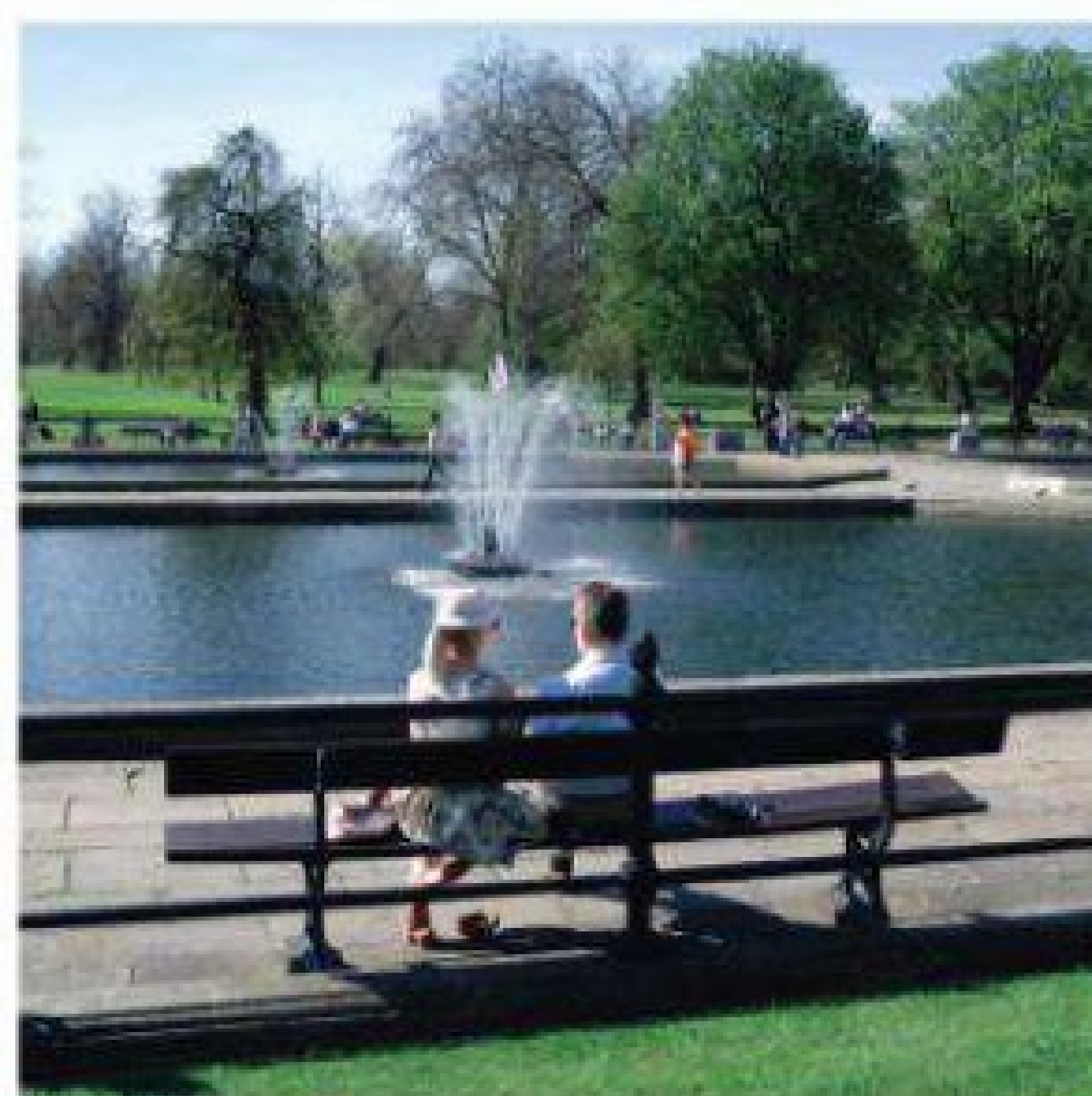
#### AUTOFOCUS

To bring the camera into line with the NX100, the NX11 features an improved AF system. In practice, I found that although the NX11 was slightly faster than the NX10, it makes very little difference to the performance of the camera. This is not

really an issue, however, as the NX11 is not designed for taking fast-moving action shots. Continuous AF is reasonably fast for a contrast-detection AF system, and while it may be fast enough to photograph children playing, it is not designed for sports photography so these fast-moving images are more hit and miss and will require careful timing.

There are three different sizes of AF point that can be selected, with 195 selectable points available when it is set to its smallest size. There are no AF points in the areas to the left and right edges of the frame. Although occasionally annoying, it isn't a significant issue as your subject will, for the most part, be in the centre of the frame.

Like most compact system cameras, the NX11 features an automatic magnification mode when manual focus is in use. When the focusing ring on the lens is turned, the live view or rear screen automatically shows a magnified view that allows for very precise focusing. If the focusing ring isn't



The new square shooting format is fun to use as it alters the way you construct an image and frame your subject

turned for a second or two, the screen or viewfinder returns to the full view for framing. It is a great feature that allows for precise manual focusing.

7/10

#### VIEWFINDER, LCD, LIVE VIEW AND VIDEO

Although the NX10's electronic viewfinder (EVF) was impressive when we first saw it, its 921,000 dots aren't so impressive now when compared to the 1.44-million-dot EVF found on the Panasonic Lumix DMC-GH2. The NX11 uses the same EVF as the NX10 and, while it is still good, it has been a little outshone by the aforementioned GH2 and the 1.15-million-dot EVF of the Sony Alpha 55. I imagine that the next NX-series camera will feature a new EVF that will match or better the resolutions of these two rival cameras.

The 3in AMOLED screen of the NX10 remains, although again the 614,000-dot screen looks a little dated compared to some of the high-resolution screens we are used to seeing now. In its favour, though, it is bright with a good level of colour and contrast, and the graphic design of the menu systems is pleasing to the eye.

Video capture also remains unchanged at 1280x720 pixels in resolution, captured in H.264 compression with mono sound.

8/10

## Verdict

**BUILT** like a miniature DSLR, the Samsung NX11 compact system camera (CSC) feels and handles like a 'proper' camera, and as such it will appeal to enthusiast photographers and those not quite ready to make the jump from a compact to a DSLR. The image quality is good, with the camera capable of resolving a lot of detail, although when shooting JPEG files the noise reduction can be a little strong as the sensitivity settings increase. However, the camera really is just the NX10 with a couple of tweaks. I really like the NX11, for the same reasons I like the NX10, but it isn't a significant upgrade and competition in the CSC market is really hotting up.

In reality, the NX11 is just an upgrade to integrate the i-Function and slightly improved AF. As such, NX10 users have no reason to upgrade. However, if you don't already have a compact system camera, then the NX11 is a great choice. The outgoing NX10 can now be bought body-only for as little as £200, so those looking for a good CSC might want to snap up the NX10 rather than pay slightly more for the few new features of the NX11.

Amateur Photographer  
Tested as Enthusiast-level CSC  
Rated Very good  
**84%**

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	7/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	7/10									
LCD/VIEWFINDER	8/10									



Professor  
Newman  
explains...

# What is depth of field?

AP's photo-science consultant **Professor Bob Newman** presents an alternative view

**AS EVER**, it is useful to begin this discussion by considering how that excellent device, the perfect pinhole, forms an image. Light travels in straight lines so, by making a tiny aperture, a direct correspondence between a point on the object and a point in the image plane is defined. This correspondence works wherever the image plane is, and a simple bit of trigonometry shows that the ratio of image size to object size – the magnification – is precisely the same as the ratio of the distance from pinhole to image as that from the pinhole to the object (Fig 1a). Notice that the distance of the subject does not matter; it will always be sharp, since a single point on it is mapped to a single point in the image by the pinhole.

The downside of a pinhole is that the image formed is very dark. This can be overcome by the use of a lens, which collects the light radiating from the point on the image over a wider space, and diverts (or refracts) it to intersect the image

plane at a single point (Fig 1b). However, the subject will now only be sharp at one focal distance. The rays from a point on the subject now form a cone, converging on the image plane. Therefore, to produce a sharp image, the image plane must be exactly at the apex of that cone. If it is too close, or too far (Fig 1c), the point will be rendered as a disc at the interception of the image plane with the light cone. Whereas points produce a sharp image, discs produce a blurred one.

The presence of a single plane of sharp focus can be creatively useful, but is sometimes undesirable. The question, then, is how far is it possible to move from the point of sharp focus? In turn, this depends on how large a disc we are prepared to accept in place of a point. The maximum-sized disc we can accept in the image space is known as the 'circle of confusion'. We will discuss how large it might be later.

Having selected an allowable circle of confusion, we can see from Fig 2 that rather than a single plane of sharply

focused image, we have a range of acceptably focused objects. This range is called the 'depth of focus'. What we are ultimately interested in is how the depth of focus (in the image space) translates to a 'depth of field', a range in the object space over which objects will be rendered acceptably sharp. Fig 2 shows how a given depth of focus translates to a depth of field. Consideration of the geometrical optics of this scenario leads to a formula for the depth of field (see below), in which 'N' is the f-number, 'c' is the size of the circle of confusion, 'm' is the magnification (the ratio between the size of an object and its image) and 'f' is the focal length of the lens.

$$DOF = \frac{2f(m+1)/m}{(fm)/(Nc) - (Nc)/(fm)}$$

As the magnification (m) becomes larger, depth of field becomes smaller. Magnification may be increased either by moving close to the subject or by using a long-focal-length lens. Therefore, macro and telephoto shots will tend to have smaller depth of field for the same f-number than will more distant or wideangle shots.

Most people find it easier to work out depth of field from tables, a calculator or simply by visual assessment in live view. Some lenses, particularly older ones, have depth of field markers engraved on the focus ring (Fig 3), although the accuracy of these depends on the manufacturer having the same view as the photographer on the acceptable circle of confusion.

## HYPERFOCAL DISTANCE

Note from the above formula that depth of field increases as focal distance increases, since the magnification between object and subject increases with the distance. At some distance, the far end of the depth of field will effectively be at infinity, in which case anything from the horizon to the near end of the depth of field will be acceptably sharp. The focal distance that causes this state of affairs is called the 'hyperfocal distance'. In the days before autofocus, a common technique when focusing was difficult would be to choose quite a small aperture, to extend the depth of field and then set focus to the hyperfocal distance. In days when lenses had depth-of-field markers

Fig 1a

A pinhole produces a sharp(ish) image, whatever the object distance

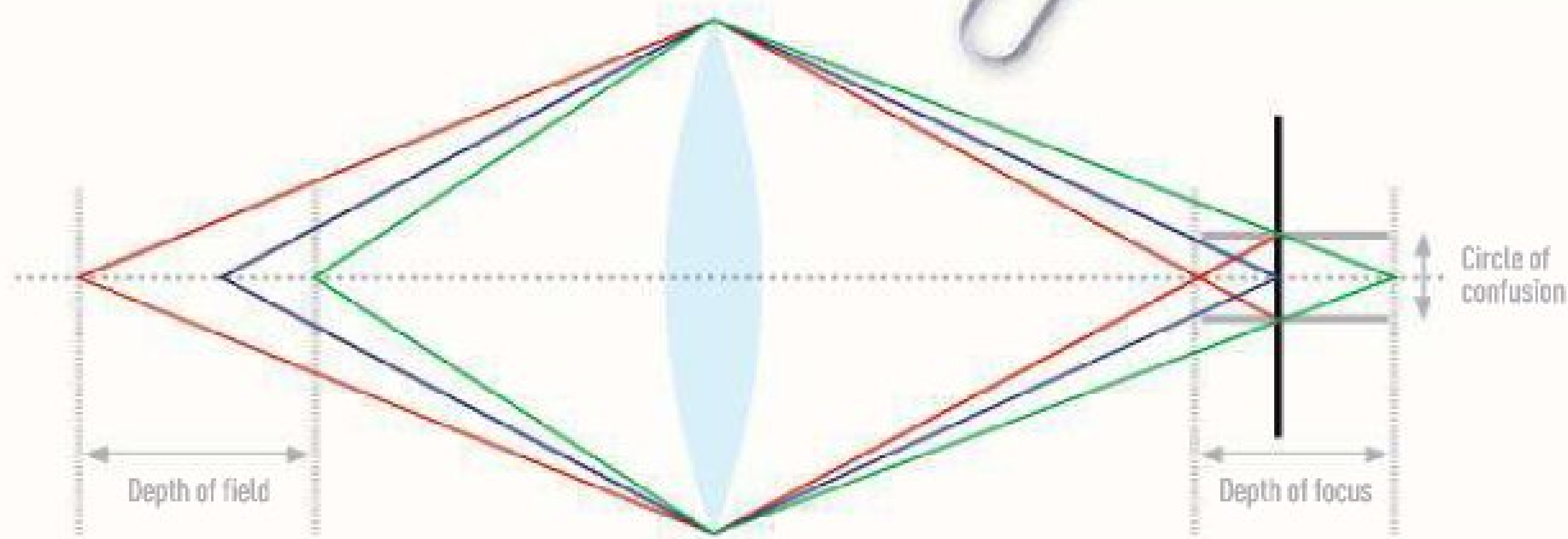
Fig 1b

Above and below: Replacing the pinhole with a lens produces a sharply focused image only at one distance

Fig 1c

Fig 2





**Fig 3: Some lenses are marked with a depth of field scale. When the set focus is at the centre, the lines either side for a given f-number indicate the limits of acceptable sharpness (according to the manufacturer's criteria). To set the hyperfocal distance, set the infinity marker on the focus ring to the marker for the f-number in use**

on the focus ring, the hyperfocal distance could be set by positioning the infinity focus marker against the depth of field line for the selected aperture.

### SELECTING THE CIRCLE OF CONFUSION

The size of the circle of confusion determines the maximum sharpness of the resultant image, and how sharp you need it depends on how you wish to use the image. The acceptable size depends on the size and distance at which the output image is viewed and the magnification from the original

**'It is an interesting fact that when taking the same picture, no format has an advantage over any other format'**

image projected on the sensor. These are summed up in the approximate formula:

$$\text{CoC (mm)} = \frac{\text{viewing distance (cm)}}{\text{desired final-image resolution (lp/mm)}} \text{ for a } 25\text{cm viewing distance / enlargement / 25.}$$

A standard estimate often used by depth of field calculators is given by dividing the image diagonal by 1,500.

### CONTROLLING DEPTH OF FIELD

The more advanced photographer uses the lens aperture to gain the depth of field required for a particular shot, rather than just accepting what is given by the camera. As we saw in the discussion above, a large aperture (small f-number) gives shallow depth of field, while a small one (large f-number) yields a large depth of field. If one were to use a depth of field calculator for every shot, many good shots would be missed. If you have a camera with a depth of field preview function, then this can be used for a quick visual check on the likely extent of the depth of acceptably sharp focus, although an SLR viewing screen is not really precise enough to make a critical assessment. Live view with the ability to zoom into an area of the image provides a

more accurate alternative, but still one that can slow technique.

Many photographers simply gain familiarity with the depth of field given by various lenses at different apertures and distances. This is a reason why the photographic press often include the f-number of a shot – it makes an effect easier to emulate. However, if the camera used had a different format from yours, the required circle of confusion would also be different due to the different enlargement to the final image. Thus it would seem hard to emulate images shot on different formats or to make consistent use of cameras of varied frame sizes.

Fortunately, there is a simple rule that can help: if the cameras are fitted with lenses that give the same angle of view (in other words, the focal lengths are related by the crop factor), then the f-numbers which give the same depth of field at the same focus distance are also related by the same crop factor. As an example, if one has a full-frame camera and an APS-C model with a relative crop factor of 1.5x, then to find the lens that gives the same angle of view on the full-frame camera as, say, 50mm on the APS-C camera, multiply by the crop factor to get 75mm. Similarly, to find the f-number that gives the same depth of field on the full-frame camera as, say, f/2.8 on the APS-C camera, multiply 2.8 by 1.5 to give f/4.2. So, a 50mm f/2.8 lens on a 1.5x camera will give the same angle of view and depth of field as 75mm f/4.2 optic on a full-frame model.

### THE COSTS OF DEPTH OF FIELD

Since large depth of field is produced by stopping down the aperture, it carries with it the two major disadvantages of a small aperture – diffraction blurring and low light levels at the sensor, which increase image noise. These are fundamental side-effects of deep focus and cannot be avoided. It is sometimes said that using small sensors provides a way around these effects, but that is untrue. So far as both diffraction and the amount of light collected by the sensor go, large depth of field affects all formats the same and none offers any advantage.

Looking first at diffraction, the amount of diffraction blur is proportional to the f-number used, so at first sight it appears that the small-format camera, which gives

larger depth of field for a given f-number, has an advantage over the large-sensored camera in proportion to the crop factor. Unfortunately, to produce the same size image as from the large sensor, it requires the same amount more enlargement, so the two effects precisely cancel each other out.

The amount of light in an image fundamentally affects the amount of the major noise source in digital imaging. Signal-to-noise ratio due to the random arrival of photons, called 'photon shot noise' goes as the square root of the number of photons that make up 'like portions' of an image. The more light in the image, the better the shot noise.

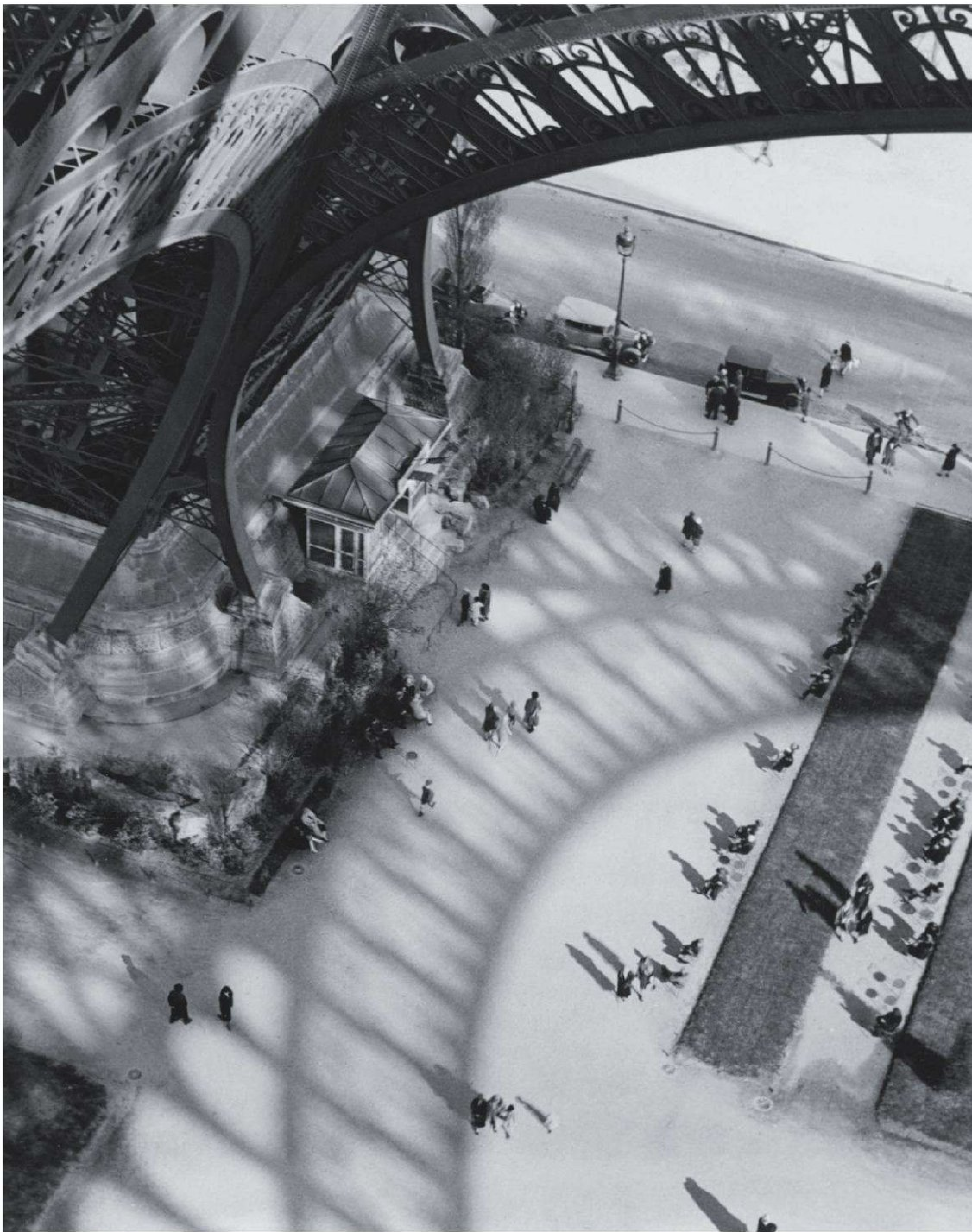
With f-numbers in proportion to the crop factor, the small-sensored camera will have a density of light hitting the sensor that goes as the square of the crop factor, so again would seem to have an advantage with regard to shot noise. However, 'like portions' of the image in the large-sensored camera have an area larger by a factor that is again the square of the crop factor, so this 'advantage' is also cancelled out. It is an interesting fact that when taking the same picture, no format has an advantage over any other format. However, large-sensored cameras can achieve smaller depth of field and thus, ultimately, lower diffraction blur and better shot noise. **AP**



**BOB NEWMAN** originally trained as a physicist, and is now an engineer and computer scientist with a PhD in real-time systems design. He has been working with the design and development of high-technology equipment for 35 years and has been responsible for innovative developments in graphics workstations, avionics, marine instruments and radar

systems. Two of his products have won innovation awards. Bob has led research projects in design methodology, automotive technology and, more recently, sensing systems. He is currently Professor of Computer Science at the University of Wolverhampton. Bob is a camera nut and has been a keen amateur photographer from the age of seven. He is delighted to be given the opportunity to apply his professional expertise to his hobby.









Shadows of  
the Eiffel Tower,  
Paris, 1929

© ESTATE OF ANDRÉ KERTÉSZ/AMHER PICTURES

Amateur Photographer's...

## ICONS OF PHOTOGRAPHY

ICONIC PHOTOGRAPHER | CAMERA | PHOTOGRAPH

# André Kertész

1894-1985

During his 70-year career, **André Kertész** became one of the most innovative and influential photographers of the 20th century, writes **David Clark**

**ALTHOUGH** André Kertész was not given the recognition he deserved until late in his life, he is now seen as one of the great pioneers of 20th century photojournalism. Among those who realised the importance of Kertész's work was Henri Cartier-Bresson. 'We all owe him a great deal,' he said. 'Whatever we have done, Kertész did it first.'

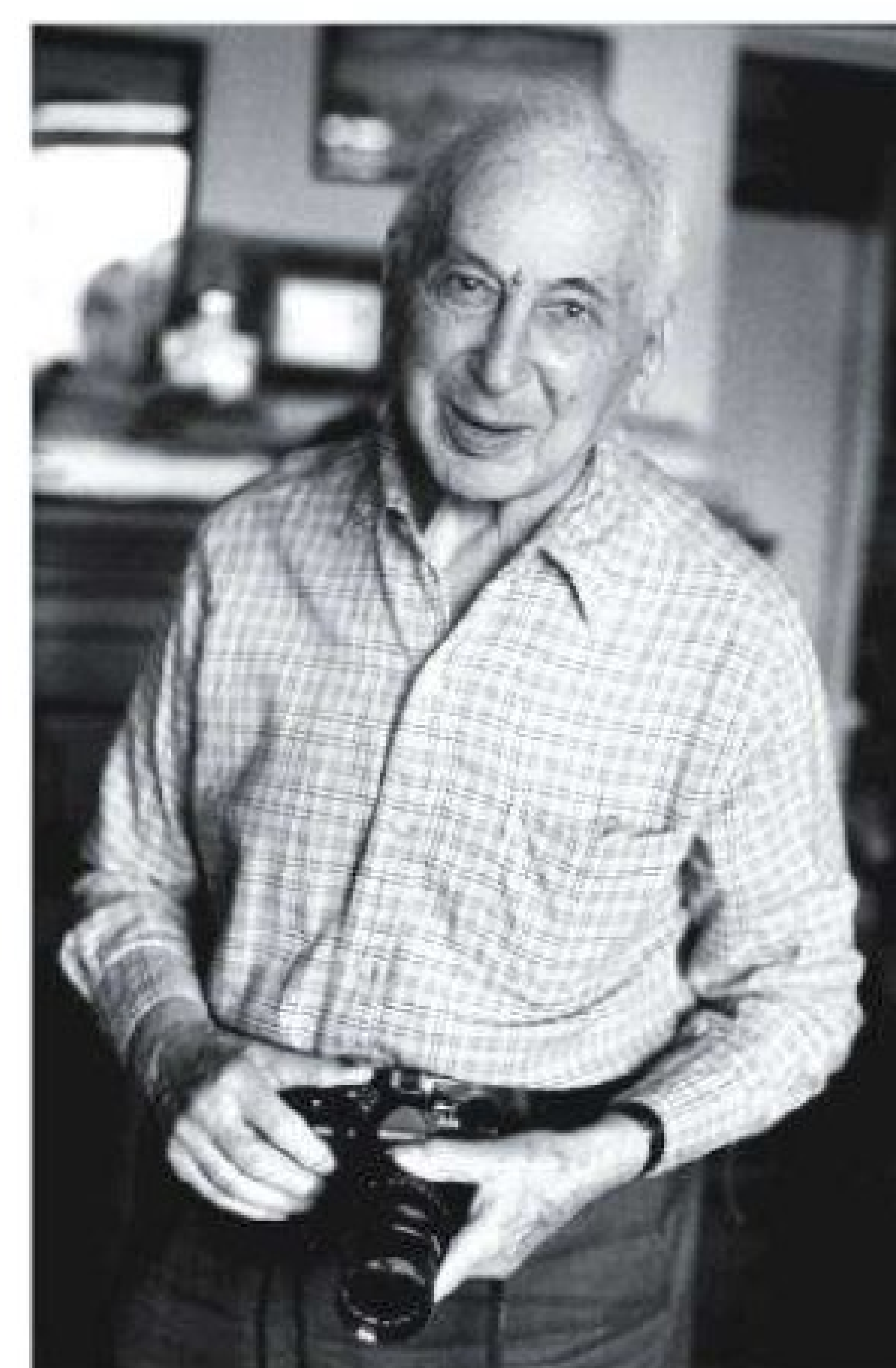
Kertész had a successful professional career with high-profile American magazines, but his greatest and most lasting achievements came in his personal work. This work included reportage, portraits, still life, nudes and simple observations of everyday life. Although working in different genres, he nevertheless maintained a 'poetic' style, with an instinctive awareness of light, shape, composition and atmosphere.

He described his approach in very simple terms, saying, 'I just walk around, observing the subject from various angles until the picture elements arrange themselves into a composition that pleases my eye.'

Kertész's interest in photography developed in his late teens, despite his family wanting him to pursue a business career. He studied at the Academy of Commerce in Budapest, Hungary, and afterwards worked as a clerk in the Stock Exchange, but was not enthused by a career in finance. He bought his first camera, an ICA box camera with 6x4.5cm glass plates, in 1912 and spent much of his spare time developing his skill in using the camera.

With the outbreak of the First World War, Kertész was sent to join the Austro-Hungarian army's front line. He took his camera, and some of his earliest pictures were shot while serving as a soldier. He was wounded in battle the following year and suffered temporary paralysis of his right arm, not returning to combat during the war.

Later, he returned to the Stock Exchange and pursued photography as an amateur until he emigrated to Paris in 1925. He quickly established himself in the city's



© SUSAN MANTILL

vibrant artistic community and began working freelance for French, German and British magazines. He became associated with the Dadaists and later the Cubist movement, and photographed prominent artists in Paris at the time such as Piet Mondrian and Marc Chagall.

During this period, his work took on a more experimental quality. Photographs such as 'The Fork' (1927) showed everyday objects in a radically new light, while his later series of abstract nudes, photographed through distorting mirrors, also broke new ground. In 1928, Kertész abandoned plate cameras and began using a handheld 35mm Leica, which allowed him to shoot in a more fluid and spontaneous style. During this period he met and influenced younger photographers such as Cartier-Bresson and Brassai.

Kertész's Paris period was perhaps the most artistically satisfying era of his life, but everything was about







**Chez Mondrian,  
Paris, 1926**

# Biography

**1894**

Born into a Jewish family on 2 July in Budapest, Hungary, and named Andor Kertész

**1908**

His father, Lipót, dies from tuberculosis and the family moves in with his uncle

**1912**

Graduates from the Academy of Commerce and begins to work for the Hungarian Stock Exchange. He buys his first camera in the same year

**1914**

Sent to join the Austro-Hungarian army's front line in the First World War

**1915**

Wounded in the right arm and suffers temporary paralysis

**1917**

First photographs published in the Hungarian magazine *Érdekes Újság*

**1925**

Emigrates to Paris and changes his name to André. Begins freelancing

**1928**

Abandons restrictive plate-glass cameras and begins to use a Leica

**1933**

Marries his fiancée, Elizabeth

**1936**

Emigrates to New York and works for the Keystone picture agency

**1937**

Begins a long-term contract for *House & Garden* magazine

**1962**

Breaks his contract with Condé Nast and concentrates on his personal work

**1977**

Death of his wife from cancer, after which he gradually withdraws from the world

**1984**

New York's Metropolitan Museum of Art buys 100 of Kertész's prints for its archive

**1985**

Dies in New York City, on 28 September

## BOOKS

Among the Kertész books currently in print are *On Reading* and *André Kertész: The Early Years* (both published by WW Norton). Career retrospectives include the 360-page *Kertész* by Michel Frizot and Annie-Laure Wanaverbecq (Yale University Press) and the smaller scale *André Kertész* by Noel Bourcier (Phaidon).

## WEBSITES

There's no official Kertész website, but a detailed biography with useful links can be found on [www.wikipedia.com](http://www.wikipedia.com). An interesting 30-minute BBC documentary on Kertész can be seen by searching for 'André Kertész' on [www.youtube.com](http://www.youtube.com).



to change. The rise of Nazism in Europe and the increasing threat of war led him and his wife Elizabeth to emigrate to the USA in 1936. They lived in New York, where he began a contract with the Keystone picture agency and Elizabeth later founded a cosmetics company.

However, Kertész found it difficult to settle, as he struggled to learn English and didn't enjoy working in a studio. His unwillingness to compromise led to arguments with editors whom he felt undervalued his work. He left Keystone after a year and freelanced for the likes of *Harper's Bazaar*, *Vogue*, *Life* and *Look*, but was often frustrated by the artistic limits of these commissions.

After the US joined the Second World War in 1941, Kertész and his wife were designated 'enemy aliens'. Until 1944, when he officially became a US citizen, Kertész was not allowed to photograph outside or undertake work that might compromise national security.

After returning to photography he quickly re-established himself and in 1946 was given a contract to exclusively supply images to *House & Garden* magazine. The job paid a good salary and often involved

travelling to photograph at notable houses in the USA and Europe. Despite resenting the restrictions it put on his personal work, Kertész continued working for the magazine until he broke his contract with its publisher, Condé Nast, in 1962.

At this point a new period in his life began. He finally gained recognition as a photographer with great artistic merit and was given a one-man exhibition at New York's Museum of Modern Art. He published several books and returned to Paris, where he recovered negatives of his early work that had been left there since the 1930s. As awareness of his artistic importance grew, he began receiving a number of awards, including a Guggenheim Fellowship in 1974.

However, after the death of his wife in 1977, a grief-stricken Kertész largely withdrew from the world. Many of his photographs from the later years of his life were shot in, around or through the window of his New York apartment overlooking Washington Square. Nevertheless, the various awards he received during that period showed that his work had achieved the international recognition it deserved. He died in his sleep in 1985, aged 91. **AP**



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# AskAP

Let the AP team answer your photographic queries



## HIPSTAMATIC ADVICE

**Q** I'm addicted to the Hipstamatic app on my iPhone, but it seems a shame that I am not shooting these kinds of pictures on my more expensive quality kit. Is there any software for my iMac that will create these types of effects, or perhaps a plug-in for Photoshop Elements? **Mark Moseley**

**A** The Hipstamatic is a joy to use, and I think part of the charm is that the effects are created at the shooting stage, not in post-processing. This gives me the same sense of mystery about whether the results will come out OK as I get when shooting with a toy camera like a Holga.

Nevertheless, it would be good to have a Hipstamatic plug-in that lets you impart these effects onto your DSLR-captured images (or some more interesting effects on DSLRs.

too). Sadly, Hipstamatic doesn't provide this, but there are a number of other applications that do a similar job. Check out Pentacom at [www.pentacom.jp](http://www.pentacom.jp) (yen 1050/around £8) or CameraBag at [www.nevercenter.com/camerabag](http://www.nevercenter.com/camerabag) (\$19/around £12) for two particularly good ones. Searching Google for 'toy camera plug-ins Photoshop' throws up lots of options for actions, some of which are freely distributed by other analogue-loving photographers like yourself.

**Ian Farrell**

## INCOMPATIBLE CARDS

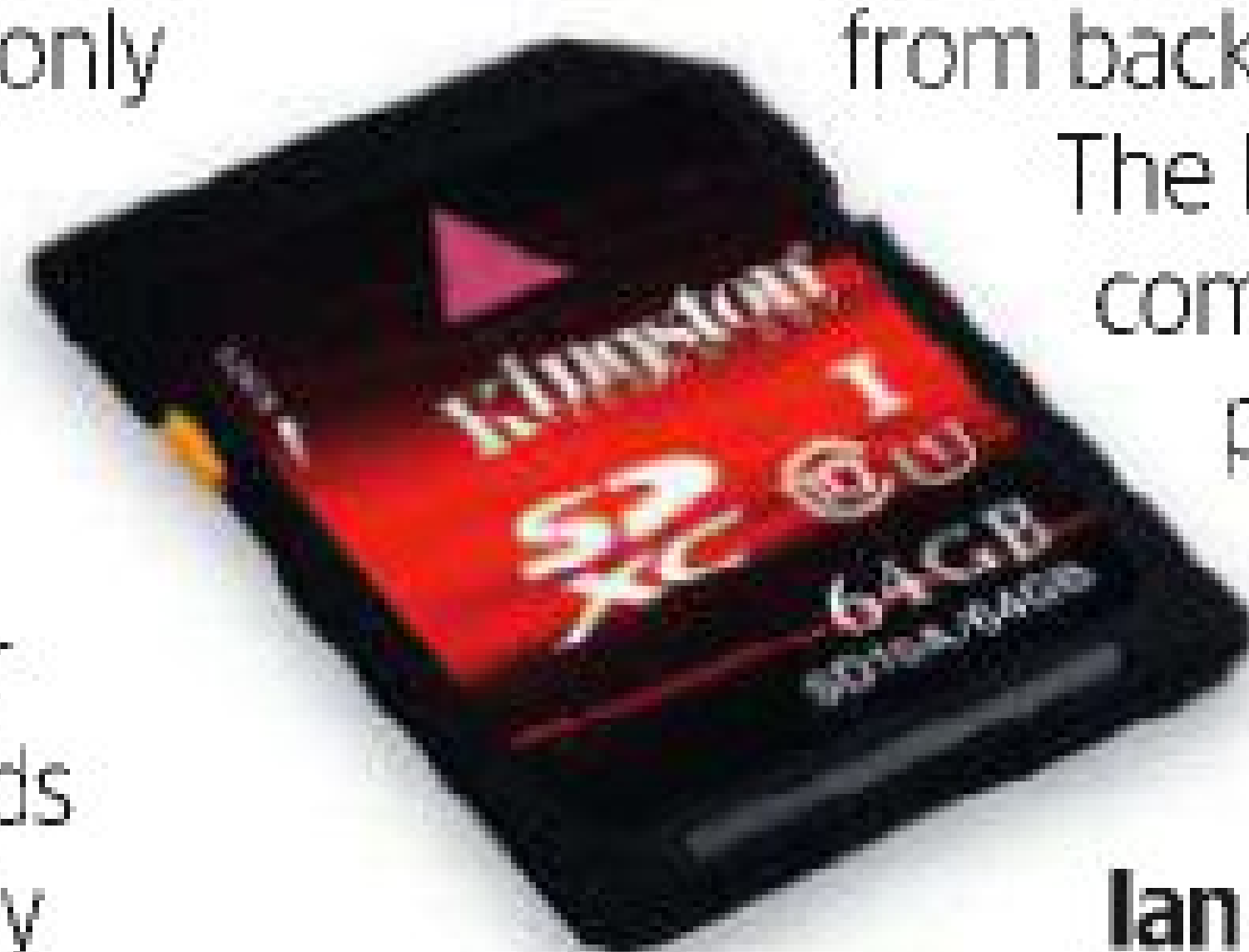
**Q** I used my Epson Stylus Photo R340 printer for printing my own photos until I changed my camera to a Nikon D3100. Although my printer has several card slots, and my new 16GB SDHC card will fit into one of them, it won't read the files. I want a printer that will print from my card, as I am not up to using a PC and Photoshop. My price range is up to £150. There are many printers out there, so could you give me some advice? **Lorna Buck**

**A** The problem with SD (Secure Digital) memory cards is that, as storage capacity increases, so the specification of the card periodically has to be changed. SD could only handle up to 4GB, with SDHC (the HC standing for high capacity) taking over and providing capacities up to 32GB. However, the newer SDHC cards are not backwards compatible with older SD-only

devices – like your Epson Stylus Photo R340. SDXC (XC stands for extended capacity) has now been released to provide capacities up to 2TB, but these also suffer from backwards-compatibility issues.

The R340 does allow PictBridge compatibility, which means if you plug your camera directly into the printer via a USB lead you should still be able to print in this way.

**Ian Farrell**



## ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply send your questions to: [apanswers@ipcmedia.com](mailto:apanswers@ipcmedia.com) or by post to:

**Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

## FROM THE AP FORUM

### Camera choice

**Skino asks** I'm confused as to what camera to buy. I have been accepted to study photography at college for a degree and think a new camera is a great investment, but I don't know what to choose. The Canon EOS 5D is a wonderful camera, and is full-frame, but the EOS 7D has so many new features the EOS 5D doesn't have that it can't be ignored.

**Chris000 replies** I use a Canon EOS 5D Mark II, which I bought relatively recently. I got it because it is full-frame, and because it's been around a while and I've heard very little bad said about it in reviews. The EOS 7D may be an excellent camera, but are the 'new features' important to your photography? Having had a month or two to get used to the EOS 5D Mark II, I am certain it has all the functionality that I will ever need.

**P\_stoddart replies** One camera body seems to be more suited to portrait and low-light photography (EOS 5D Mark II) and the other for action and long focal-length use (EOS 7D), although you can do all these things on both cameras. Think hard about what you will be using the camera for. The bottom line, though, is that they are both high-performance cameras.

**Benchista replies** I bought a Canon EOS 7D for sport and wildlife shooting, but when I took it with me while out on a walk I decided I liked it a lot for general photography, so I bought a 15-85mm f/3.5-5.6 lens to go with it. Each camera has its advantages: the EOS 5D Mark II wouldn't have locked on and followed a diving gannet like the EOS 7D did, nor would I have got as many shots of it. But then the EOS 7D is no good with my fisheye. I love the EOS 7D, I really do, but the EOS 5D Mark II is the best camera I've ever owned, and given how many that is, that's saying something.

**Ian Farrell replies** When I go to professional photo shoots I often see a Canon EOS 5D Mark II, either being used or as a photographer's back-up camera. Many professional photographers have one. As a student you'll be dipping your toes in the professional world, and so the EOS 5D Mark II would be my recommendation. However, do contact your college and see what gear they have. If they have a collection of good-quality Nikon lenses, for example, you might want to think about buying a Nikon camera, such as the D700.



## LARGE FILE SIZES

**Q** I've been considering submitting some pictures to an online stock library, but they are requesting 48MB files. By my calculations that equates to a 16.8-million-pixel sensor, but surely not everyone who submits to such libraries shoots with a camera of such high resolution? This would preclude anyone who shoots with a Nikon D300S (as I do) a D700 or a D3, which are all considered to be professional or semi-professional cameras. What am I missing?

**Paul Meadows**

**A** What you are missing, Paul, is interpolation – the process of making a file larger than it really is by adding pixels. You can do this in Adobe Photoshop, Elements, Lightroom and many other applications, but there is always a trade-off in terms of image quality. All picture libraries have technical guidelines and quality-control procedures, and they will notice if you try to go too far. For instance, beefing up a three-million-pixel camera-phone image to 48MB is going to result in a pretty poor end result. The 12-million-pixel files from your D300S, on

the other hand, should be fine.

To hit the desired file size in Photoshop, select Image>Image Size... and make sure the Resample Image box is ticked. You should also choose Bicubic Smoother from the drop-down menu. You might find it easier to enter percentages than new pixel dimensions, so change the units next to the width and height boxes to per cent and enter a value of something like 118% from an uncropped D300S file. It's best to leave the result unsharpened as many libraries ask for this so their clients can do the sharpening step themselves according to how they are going to use the file. **Ian Farrell**



## f/AQ

## How do I look after my battery?

The Lithium-Ion batteries that we use in our cameras and laptops are a massive step forward from the Ni-Cad and NiMH cells we used to use. Li-Ion batteries do not suffer from memory effects, and do not require conditioning, although they still need taking care of.

Rechargeable batteries do not last forever, and the amount of charge that can be stored diminishes over the course of a battery's life, even when you aren't using it. So it's not worth avoiding charging cycles, but better to get on and use your batteries for what they are meant for. In fact, running your laptop computer off the mains all the time can be bad for the battery. It's much better to discharge the battery to 50% and charge again.

Most batteries have a fuel gauge that can be periodically calibrated by discharging the battery to zero. You can do this by operating your camera (or laptop) until it switches itself off with a low-battery warning.

The environment you work in can also affect the life of your batteries. Excessive heat can overexcite the chemicals in the battery and shorten its lifespan. Cold temperatures tend to cause a battery to discharge faster.

When you aren't using your camera for a while, remove the battery and store it separately, at about half-charge, in a cool environment. **Ian Farrell**



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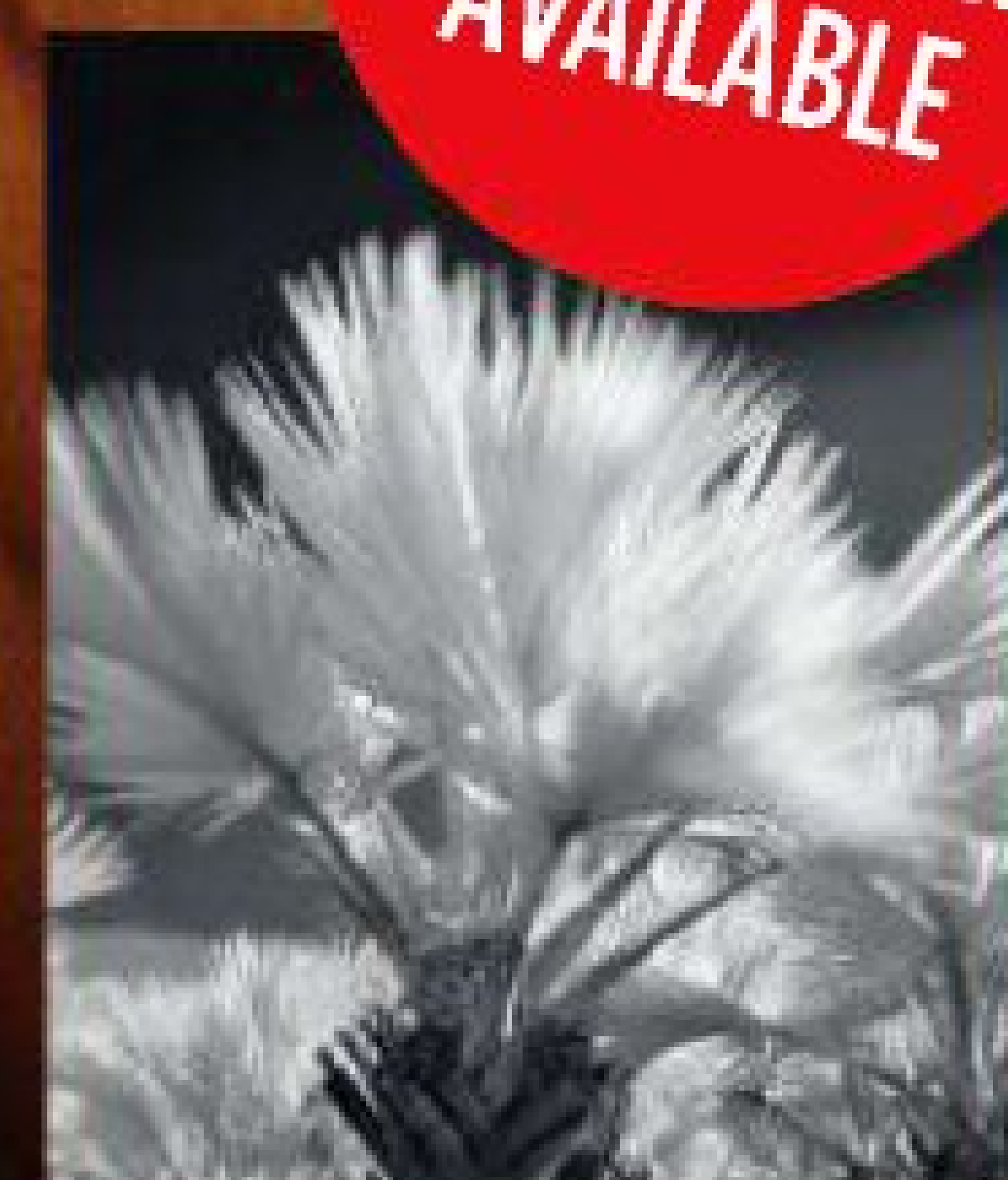
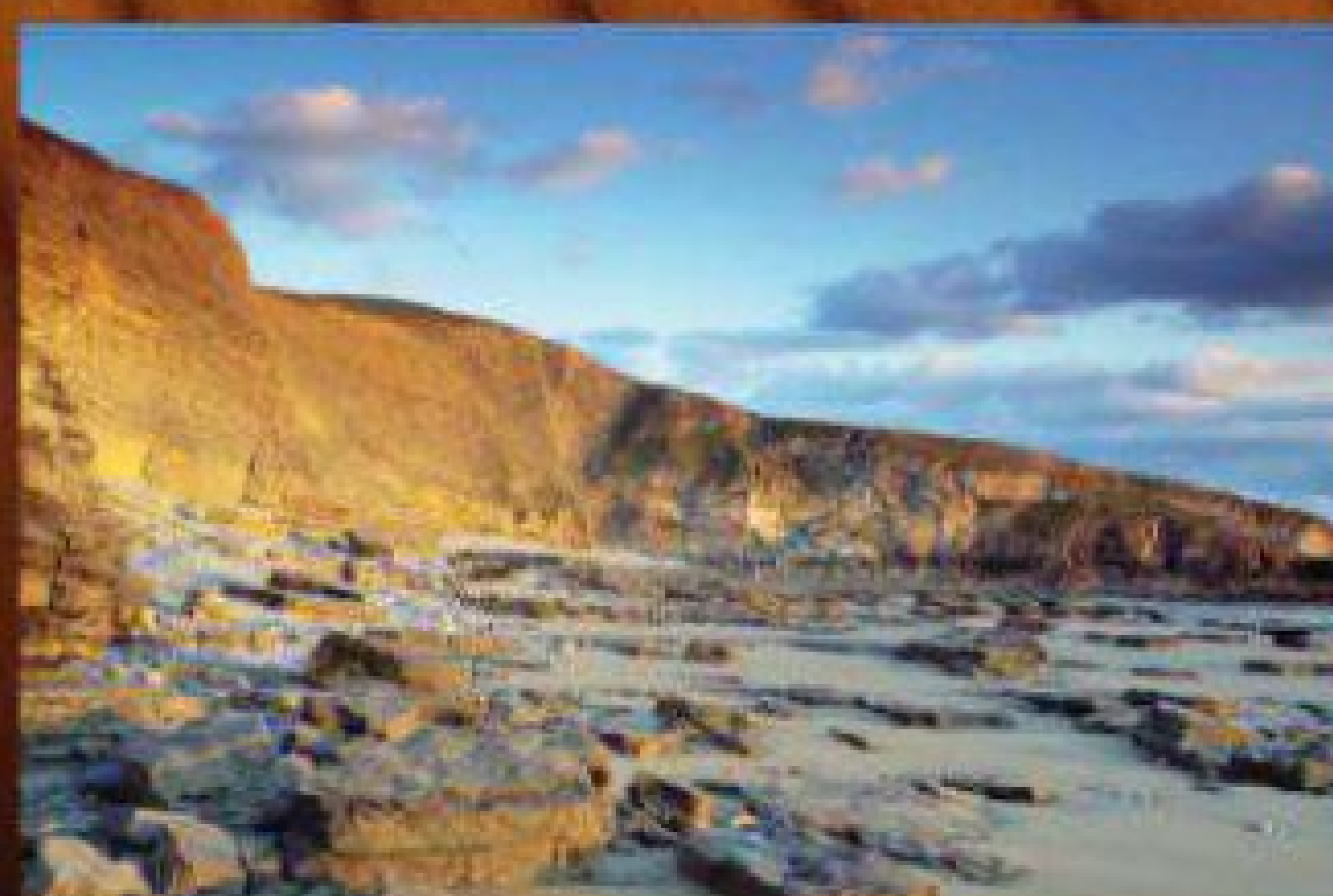


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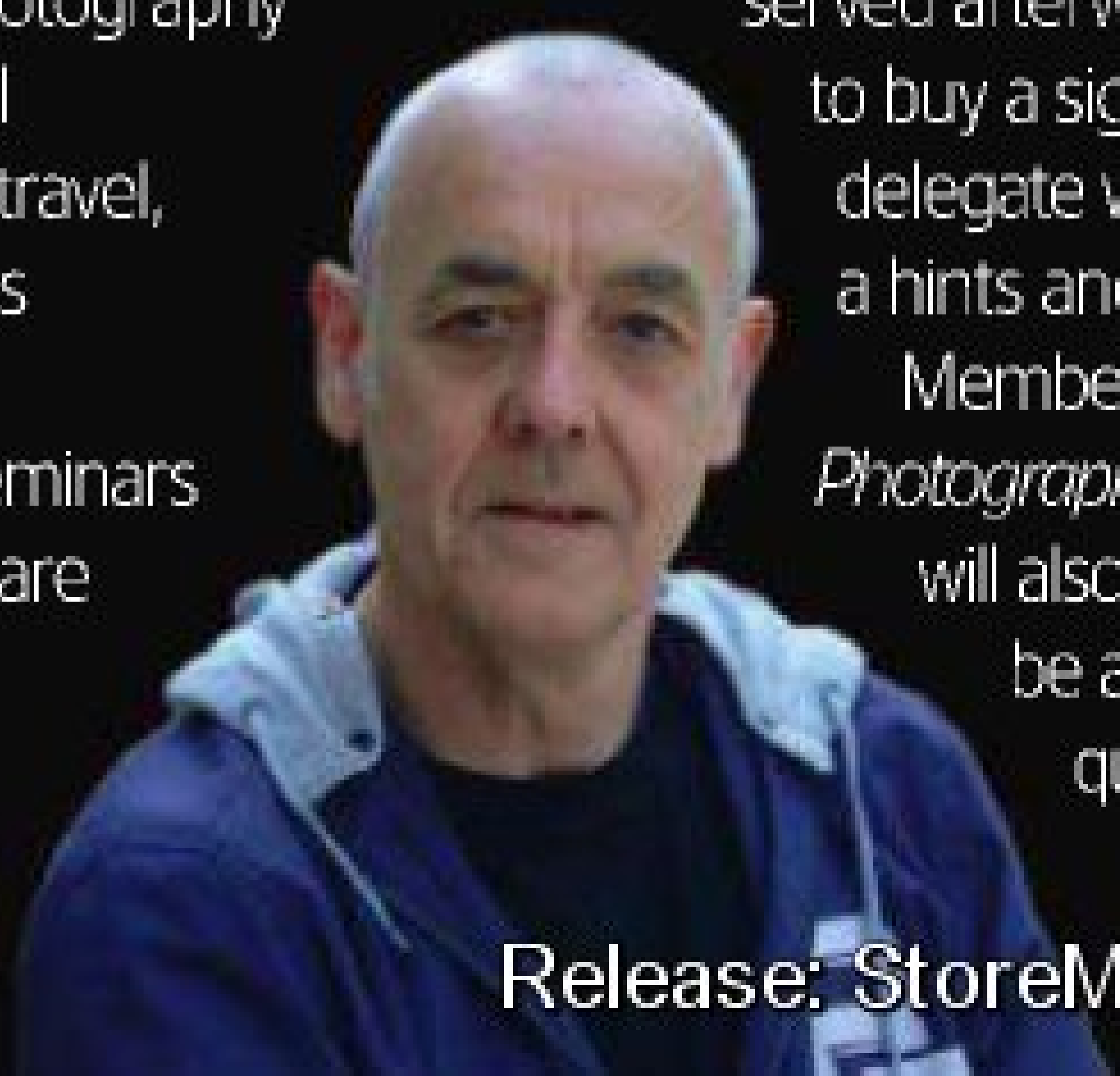
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CONTRAX 167 MT BODY	MINT BOXED £199.00
CONTRAX RTS II QUARTZ BODY	EXC++ £119.00
CONTRAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £95.00
CONTRAX 28mm 12.8 DITAGON T* AE	EXC++ £139.00
CONTRAX 35mm 12.8 DITAGON T* AE	EXC++ BOXED £125.00
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CONTRAX 95mm 11.4 FLAMAR MM	MINT £495.00
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CONTRAX MIRROR II 1.4 x TELECONVERTER	NEW £245.00
CONTRAX BERUNDT CASE FOR 167 BODY	MINT BOXED £45.00

## Leica 'M', 'R' & Screw & Binoculars

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LEICA M6 TTL CHROME BODY 0.72	MINT BOXED £999.00
LEICA M6 TTL BLACK BODY 0.65	MINT BOXED £995.00
LEICA M6 TITANIUM BODY	MINT £995.00
LEICA M6 BODY CHROME	MINT BOXED £999.00
LEICA M4-2 BLACK BODY	MINT - BOXED £999.00
LEICA M6 & CASE	MINT BOXED £795.00
LEICA 50m 13.5 COLL. ELMAR	MINT £245.00
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LEICA 90mm 12.5 SUMMATOR M + METAL HOD + CAP	MINT BOXED AS NEW £1,015.00
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LEICA 135mm 13.5 HEXTOR + HOD	EXC++ £399.00
LEICA 135mm 14.5 HEXTOR + HOD + FINDER M	MINT £169.00
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VOIGTLANDER 25mm 14 SCOPAR + FINDER SILVER	MINT BOXED £279.00
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BRONICA E120 BACK	MINT £69.00
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MAMAYA 65mm 1.4 L LENS FOR R2	MINT £399.00
MAMAYA 180mm 1.8 R2	MINT £299.00
MAMAYA 250mm 1.8 L LENS FOR R2	MINT £299.00
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MAMAYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMAYA 210mm 14.5 B/H C FOR 645	MINT CASD £195.00
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HASSELBLAD HC 50 - 110 R3.6 FOR H SYSTEM	MINT BOXED £1,795.00
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HASSELBLAD 505 CM BODY	MINT £895.00
HASSELBLAD 50mm 14 DISTAGON CH	MINT BOXED £995.00
HASSELBLAD 150mm 14 SONNAR CF	EXC++ £345.00
HASSELBLAD PLAIN PRISM	EXC £275.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD A12 BACK BLACK AND CHROME	MINT £99.00
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Nikon EN-EL4a Battery **£102.99**  
Nikon SB-900 Speedlight Flashgun **£322.99**  
Nikon WT4 Kit inc MH18a + Battery **£609.99**  
Nikon 24-70mm f2.8 G AF-S ED **£1248**  
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**OLYMPUS LENSES:**  
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Olympus 75-300mm f4.8-6.7 (Micro Four Thirds) **£259.99**

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K-r + 18-55mm **£428**  
K-r + 18-55mm + 50-200mm (Black Only) **£519**  
**K-r RECOMMENDED ACCESSORIES:**  
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Canon LP-E5 Battery **£45.99**  
Canon EF 50mm f1.8 II Lens RRP £129.99 **£89.99**  
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18.0 megapixels  
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Canon LP-E6 Battery **£71.99**  
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**5D Mark II RECOMMENDED ACCESSORIES:**  
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Canon BG-E6 Battery Grip **£229**  
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Canon WFT-E2 II Wireless Transmitter **£612.99**



**Canon**  
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5.0 fps  
full frame CMOS sensor

**1Ds Mark III Body** **£5102.99**

**1Ds Mk III RECOMMENDED ACCESSORIES:**  
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580EX II **£364.99**  
320EX **£249**  
270EX II **£179**

**Macroflites:**

MR-14EX **£449**  
MT-24EX **£769**

**Nikon Speedlights:**

SB400 **£127.99**  
SB700 **£265**  
SB900 **£322.99**

**Kits:**

R1 **£419.99**  
R1C1 **£599.99**

**SONY Flashguns:**

HVL-F58AM **£389.99**  
HVL-F42 **£209**

**OLYMPUS Flashguns:**

FL50R **£459.99**  
FL36R **£209.99**

**PENTAX Flashguns:**

AF 540FGZ **£377.99**  
AF 360FGZ **£265.99**

**Ringflash:**

DRF14 **£121.99**

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44 AF-1 **£145**  
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58 AF-2 **£285**

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15 MS-1 **£295.99**

**SIGMA Flashguns:**

EF 610 DG ST **£173.99**  
EF 610 DG Super **£259.99**

**EM-140 DG Macro Flash** **£305.99**

**Nissin Flashguns:**

Di466 **£81.99**  
Di622 II **£129.99**  
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P242X **£122.99**  
PF30X **£81.99**

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**c5600 Twin Head** £279.99

**TRONIX Explorer XT SE**  
Portable power supply for flash and power pack units. Ideal for location shoots.

**XT SE** £397.99

**Seculine Twinlink T2D Kit**  
Multi channel wireless tech with a range of 150ft indoors to 600ft outdoors.

**T2D Kit** £122.99

**Coolite 455 Twin Kit:**  
2x Heads, 2x Octabox Softboxes, 2x Lighting Stands, 2x Power Leads, 8x Lamps (55W) and an Instructional DVD.

**Coolite 455 Twin Head** £319.99

**Italian Background Cloth**  
From £45.99

**Background Support** £91.99

**Wall Mounting Kit** £61.99

**VENUS Series Kits:**  
2x Venus 300w Heads, 2x Light Stands, 2x Reflectors, Leads and Carry Case.

**300 Twin Umbrella** (Includes 2x Umbrellas) £306.99  
**300 Twin Softbox/Umbrella** (Includes 1x Softbox, 1x Umbrella) £328.99  
**300 3 Head Kit** (Includes extra Head and Light Stand) £561.99

**EX150 Mark II Twin Head Kit:**  
2x Heads, 2x Light Stands, 2x Lamps, Translucent Umbrella, 60cm Softbox, 2x Sync Leads, 2x Power Leads and an Instructional DVD.

**EX150 MkII Twin Head** £203.99

**Stellar Extreme 300 Kit:**  
The Xtreme 300 head kit is the ideal choice for all round fashion and portrait photography on location.

**300** £306.99

**EZ Lite Kit:**  
Affordable solution to modern studio lighting by having a uniform 3200k Tungsten light source. Ideal for portrait and product photography.

**2x Heads, 2x Lighting Stands, 2x Translucent Umbrellas, 2x Power Cables and 2x 500w Tungsten Lamps**

**EZ Lite Twin Head** £122.99

**Strobes I Sync 4 Set** £45.99

**IR Transmitter** £37.99

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**5-in-1 Reflector** From £27.99

**Reflector Bracket** £24.99

**Umbrellas** From £15.69

**Umbrella Holder w/Hotshoe** £15.95

**Floor Stand (compact)** £29.99

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**Heavy Duty Stand** £57.99

**uLite Green Screen Kit** £290

**Strobelite Twin Head Kit** £449

**Strobelite 3 Head Kit** £549

**BarnDoor Set** £42

**30" Honeycomb Grid** £29

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**Pro LED Ringlight** £99.99

**Rotolight Stand** £35.99

**LitePanels Micro Kit** £204.99

**LitePanels Micro Pro LED Kit** £357.99

**Manfrotto Lite Tite Swivel Head** £24.99

**Expand Background Holder Set** £63.99

**Autopole 5001B Nano Stand** £45.99

**The Plamp Extension** £29.99  
£7.99

**Green Screen Digital Photo Kit** £61.99

**On Location Light Control Kit** £125

**Collapsible Umbrellas** From £19.99

**Softboxes** From £128

**Light Stand Background Support Set** From £34.99  
£139.99

## Storage

**LACIE Minimus 1TB USB 3.0** £90.99

**LACIE Minimus 2TB USB 3.0** £119.99

**Rugged XL 1TB USB 2.0** £89.99

**d2 1TB USB 3.0** £111.99

**RIKIKI 500GB USB 3.0** £64.99

**RIKIKI 1TB USB 3.0** £104.99

**Rugged USB 3.0 Capacity: 500GB** £87

**Rugged USB 3.0 Capacity: 1TB** £124.99

**d2 USB 3.0 Capacity: 2TB** £169

**d2 USB 3.0 Capacity: 3TB** £269

**Neil Poulton Hard Disk 1TB** RRP £122 £64.99

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• Electronic Viewfinder • 64GB Dual Memory

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Cashback ends 01.06.11

**Canon LEGRIA HF R26** £399

**£30 Cashback\***

**Canon LEGRIA HF M41** £689

**£50 Cashback\***

**Panasonic HDC-TM900 HD Camcorder** £899

• Compact size • 32GB Hard Drive • SD Memory Slot • 1080p HD recording • 12x Optical Zoom • 3D Image shooting with optional 3D conversion lens

**Panasonic HDC-SD80 HD Camcorder** £399

**Panasonic HDC-H100 SD Camcorder** £249

**GoPro HD HERO Naked Camcorder** £269.99

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**GoPro HD Surf HERO** £284.99

**GoPro HD Helmet HERO** £299

**GoPro HD Motorsports HERO** £299

**Sony NEX-VG10 HD Handycam Camcorder** was £1799 **£1699**

**SAVE £100**

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**STM 65 Straight** RRP £1050 **£875**  
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**ATM 80 Angled** RRP £1470 **£1210**  
**STM 80 Straight** RRP £1470 **£1210**  
**ATM 80HD Angled** RRP £2160 **£1790**  
**STM 80HD Straight** RRP £2160 **£1790**

**Natureview Binoculars:**

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**Ultrad HD Binoculars:**

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**10x42** **£1551.99**  
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**10x25** **£336.99**  
**10x30** **£509.99**  
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**Image Stabilizer Binoculars:**

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**10x30** **£509.99**  
**10x50** **£867.99**  
**15x45** **£611.99**

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**85mm Straight** **£1684.99**  
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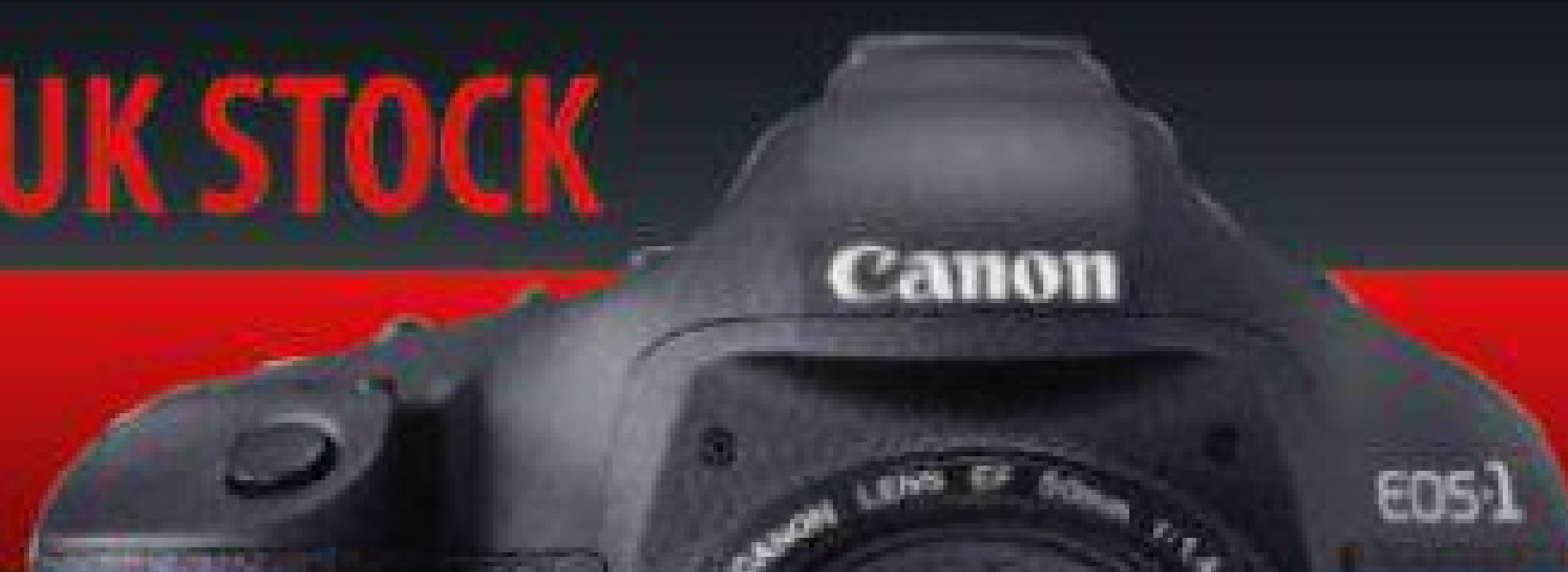
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D300S + 16-85mm AFS VR	£1,459	24-70mm f2.8G AFS	£1,282	24mm f2.8 AFD	£349
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D700 + 24-70 f2.8G AFS	£3,100	New 28-300mm G AFS VR	£779	35mm F1.4G AFS	£1,499
D700 + 24-120 f4G AFS VR	£2,749	16-85mm f3.5-5.6G AFS VR	£469	New 85mm f1.4G AFS	£1,428
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H4D-31 + CF Lens Adapter	£9,499
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H4D-40 + 35-90mm	£17,730
H4D-50 + 35-90mm	£24,388
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H4D-50 body	£19,536
H4D-60 body	£27,984
CFV-39 for 500 series	£9709
New CFV-50 for 500 series	£11,336
28mm f4 HCD Lens	£3,126
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35-90mm f4-5.6 HCD Lens	£4,962
50mm f3.5 HC II Lens	£2,910
HTS Tilt+ Shift Adapter	£3,774
80mm f2.8 HC Lens	£1,711
100mm f2.2 HC Lens	£2,370
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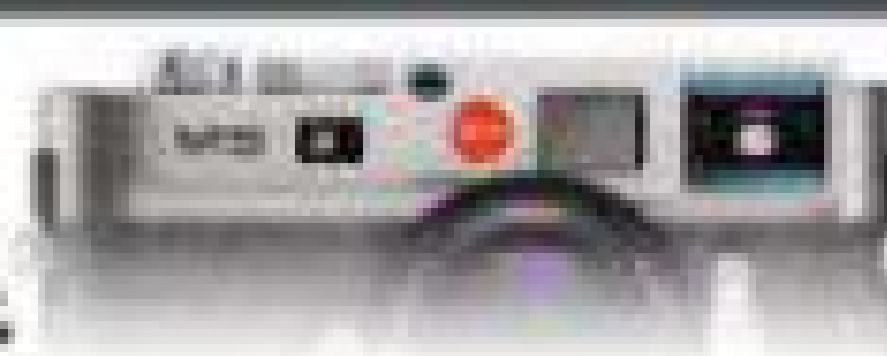
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750/750 PRO Travelpak Kit	£1,719	Pulsar + Bowens Trigger card	£203
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35mm f2 Summicron - Sil	£1,897
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SIGMA 70-200 f2.8 EX DG OS	£979
SIGMA 70-200 f2.8 EX DG II	£589
SIGMA 70-300mm f4/5.6 DG OS	£289
SIGMA 150-500mm DG OS	£795
SIGMA 50-500mm DG OS	£1,197
SIGMA 85 f1.4 EX DG HSM	£669
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190 CXPro 3	£230	501HDV	£143
190 CXPro 4	£240	303 SPH	£399
055XDB+222 Kit	£119	303 Plus	£312
055 XProB	£128	303	£280
055 CX Pro 3	£263	324 RC2	£92
055 CX Pro 4	£280	327 RC2	£140
460 MG head	£72	468MGRC2	£190
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496 RC2 head	£55	300N	£127
488 RC2 head	£69		

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Hasselblad HCD 28mm	£2,295	Mamiya 645 210mm f4	£149	Nikon D3S Mint - 20 shots	£3,195	Zeiss 85mm f1.4 ZF2	£825
Hasselblad HCD 35-90mm	£3,495	Pentax 300mm f4 SMC 6x7	£249	Nikon D3X Mint - 165 shots	£4,199	Nikon D70 + 18-70mm AFS	£225
Hasselblad HC 150mm Lens	£1,795	Pentax 645 200mm f4 SMC 6x7	£295	Nikon D300 body	£650	Nikon R1C1 Flash Kit	£495
Hasselblad HC 210mm lens	£1,895	Pentax 200mm f4 SMC 6x7	£295	Nikon D60 + 18-55 VR	£319	Nikon SB R200 Flash	£149
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Hasselblad H 1.7X	£795	Mamiya 7-43mm + Finder	£995	Nikon F5 body - Mint	£495	Canon EOS 30D + 17-85 IS	£495
Hasselblad 160mm CB Lens	£550	Mamiya 7-50mm Ex Demo	£995	Nikon MB-D10 Grip	£149	Canon EOS 60D Body	£675
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Bronica RF645 + 65mm	£595	Mamiya 7-210mm + finder	£595	Sigma 18-50mm f2.8 DC Nikon	£225	Canon EF 70-200mm f2.8L IS	£995
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Bronica 120 Back E	£50	Mamiya 645 50mm f4 Shift	£125	Nikkor AFS 70-300mm VR	£299	Canon EF 20-35 f3.5-4.5 USM	£250
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Mamiya 645 105 - 210mm	£250	Leica 35mm f2 Summicron	£1,495	Sigma 12-24mm DG Nikon	£450		

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Mini TT1 CE Canon	£199
Flex TT5 CE Canon	£210
1xMini 2xFlex Canon	£520
Mini TT1 CE Nikon	£209
Flex TT5 CE Nikon	£229
1xMini 2xFlex Nikon	£529
2 x PLUS II	£249
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EOS 600D + 18-55mm IS £739.00 | EOS 600D 18-135mm IS £929.00



**BG-E8 Battery Grip**  
Our Price **£119.99**



**LP-E8 Battery**  
Our Price **£44.99**



**Speedlite 320EX II**  
Our Price **£229.99**

## EOS 7D

**DESIGNED BY YOU, BUILT BY CANON**



- 18 MP APS-C CMOS sensor
- 8fps shooting
- ISO range up to 12,800
- 100% Viewfinder
- 19 cross-type AF points
- iFCL metering system
- Dual "DIGIC 4"
- Full HD movie
- 3.0" Clear View II LCD
- Magnesium alloy body



**Body Only: £1,179.99**

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Our Price **£149.99**



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**EXTEND THE BOUNDARIES OF YOUR PHOTOGRAPHY.**



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- DIGIC 4 processor
- ISO range expandable to 25600
- Full HD movies
- High-res 3.0" VGA LCD with Live View
- 3.9fps shooting (to card capacity)
- 9-point AF and 6 Assist AF points
- Magnesium alloy body



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**LP-E6 Battery**  
Our Price **£69.99**



**Speedlite 580EX II**  
Our Price **£364.99**

### Canon EOS 1100D



- 12 MP CMOS sensor
- On-screen Feature Guide
- Creative Auto and Basic+
- HD video capture
- Compact & lightweight

**Body Price £369.00**  
EOS 1100D + 18-55mm IS **£489.00**

### Canon EOS 550D



- 18 MP APS-C Sensor
- 3.7 frames per second
- ISO range up to 12800
- 3.0" LCD with Live View
- Full HD Movies

**Body Price £517.00**  
EOS 550D + 18-55mm IS **£609.99**  
EOS 550D Twin Lens Kit **£769.00**

### Canon EOS 60D



- 18 MP APS-C Sensor
- 5.3 frames per second
- ISO range up to 12800
- 3.0" Vari-angle LCD
- Full HD Movies

**Body Price £779.99**  
EOS 60D + 18-55mm IS **£889.99**  
EOS 60D + 17-85mm IS **£1,019.99**

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28mm f/2.8	<b>£165.99</b>
35mm f/1.4L USM	<b>£1,169.99</b>
35mm f/2.0	<b>£220.99</b>
50mm f/1.2 L USM	<b>£1,278.99</b>
50mm f/1.4 USM	<b>£300.99</b>
50mm f/1.8 II	<b>£94.99</b>
50mm f/2.5 Macro	<b>£236.99</b>
EF-S 60mm f/2.8 Macro	<b>£349.99</b>
MP-E 65mm f/2.8	<b>£852.99</b>
85mm f/1.2L II USM	<b>£1,779.99</b>
85mm f/1.8 USM	<b>£315.99</b>
100mm f/2 USM	<b>£380.99</b>
100mm f/2.8 USM Macro	<b>£419.99</b>
100mm f/2.8L Macro IS USM	<b>£699.99</b>
135mm f/2.0L USM	<b>£923.99</b>
135mm f/2.8 Soft Focus	<b>£350.99</b>
180mm f/3.5L USM Macro	<b>£1,273.99</b>
200mm f/2.0L IS USM	<b>£4,999.99</b>
200mm f/2.8L USM/2	<b>£629.99</b>
300mm f/2.8L USM IS II	<b>£6,499.99</b>

300mm f/4.0L USM IS	<b>£1,184.99</b>
400mm f/2.8L USM IS	<b>£6,343.99</b>
400mm f/2.8L USM IS II	<b>£9,899.99</b>
400mm f/4.0 DO L USM IS	<b>£5,449.99</b>
400mm f/5.6L USM	<b>£1,128.99</b>
500mm f/4.0L USM IS	<b>£5,299.00</b>
500mm f/4.0L USM IS II	<b>£8,999.00</b>
600mm f/4.0L USM IS II	<b>£11,299.00</b>
600mm f/4.0L USM IS	<b>£7,363.99</b>
800mm f/5.6L IS USM	<b>£10,159.99</b>
TSE 17mm f/4.0L	<b>£1,981.99</b>
TSE 24mm f/3.5L II	<b>£1,699.99</b>
TSE 45mm f/2.8	<b>£1,136.99</b>
TSE 90mm f/2.8	<b>£1,099.99</b>
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EF-S 15-85mm f/3.5-5.6 IS USM	<b>£564.00</b>
EF-S 15-85mm IS (Unboxed)	<b>£549.00</b>
16-35mm f/2.8L II USM	<b>£1,099.99</b>
TSE 45mm f/4.0L USM	<b>£592.99</b>
EF-S 17-55mm f/2.8 IS USM	<b>£749.99</b>
EF-S 17-85mm f/4.0-5.6 IS USM	<b>£349.99</b>
EF-S 17-85mm IS (Unboxed)	<b>£279.99</b>
EF-S 18-55mm (Unboxed)	<b>£85.00</b>
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EF-S 18-55mm IS (Unboxed)	<b>£115.00</b>

EF-S 18-55mm f/3.5-5.6 IS II	<b>£149.00</b>
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EF-S 18-135mm IS (Unboxed)	<b>£269.99</b>
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24-105mm f/4.0L IS USM	<b>£879.99</b>
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EF-S 55-250mm f/4-5.6 IS	<b>£166.99</b>
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BG-E5 (EOS 450D)	<b>£119.99</b>
BG-E6 (5D Mk II)	<b>£229.99</b>
BG-E7 (7D)	<b>£149.99</b>
BG-E8 (550D)	<b>£119.99</b>
BG-E9 (60D)	<b>£179.99</b>
Wireless File Transmitters	
WFT-E1 (EOS 1Ds II)	<b>£999.99</b>
WFT-E2 (EOS 1D III) (1)	<b>£699.99</b>
WFT-E2 Mark II (EOS 1D IV)	<b>£629.99</b>
WFT-E3 (EOS 40D)	<b>£769.99</b>
WFT-E4 (EOS 5D Mk II)	<b>£699.99</b>
WFT-E4 Mark II (EOS 5D Mk II)	<b>£599.99</b>
WFT-E5B (EOS 7D)	<b>£449.99</b>
Batteries	
NB-2LH (G7, EOS 350D, 400D)	<b>£70.00</b>
NB-6L (for Digital IXUS 85 IS)	<b>£43.00</b>
NB-7L (for PowerShot G10)	<b>£59.00</b>
NB-9L (for IXUS 1000 HS)	<b>£43.00</b>
BP-511A (G6,30D,40D,50D,SD)	<b>£79.99</b>
LP-E4 (for EOS 1D/1Ds Mark III)	<b>£124.00</b>
LP-E5 (EOS 450D/500D)	<b>£44.99</b>
LP-E6 (for 60D/7D/5D Mk II)	<b>£69.99</b>
LP-E8 (for EOS 550D/600D)	<b>£44.99</b>
LP-E10 (for EOS 1100D) NEW	<b>£49.99</b>
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Speedlite 320EX NEW	<b>£229.99</b>
Speedlite 430EX II	<b>£204.99</b>
Speedlite 580EX II	<b>£364.99</b>
Macrolite MR-14EX	<b>£469.99</b>
MT-24EX Macro Twin Flash	<b>£789.99</b>
Speedlite Transmitter ST-E2	<b>£179.99</b>
Remotes	
RC-6 (EOS 500D, 550D, 600D)	<b>£16.99</b>
RS-60E3 (EOS 400D, 450D)	<b>£24.99</b>
RS-80N3 (40D, 5D, 1D III 1Ds II)	<b>£44.99</b>
TC-80N3 (50D, 5D, 1D III 1Ds II)	<b>£119.99</b>
LC-5 Wireless Controller Set	<b>£334.99</b>
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WP-DC26 (IXUS 870 IS)	<b>£169.99</b>
WP-DC28 (PowerShot G10)	<b>£169.99</b>
WP-DC32 (IXUS 110 IS)	<b>£169.99</b>
WP-DC33 (IXUS 120 IS)	<b>£175.00</b>
WP-DC35 (PowerShot S90)	<b>£175.00</b>
WP-DC39 (IXUS 115)	<b>£225.00</b>
WP-DC42 (PowerShot SX220 HS)	<b>See Web</b>
WP-DC41 (IXUS 220)	<b>£225.00</b>
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EH-18L Semi-Hard Case (600D)	<b>£39.99</b>
EH-20L Semi-Hard Case (7D)	<b>£92.99</b>
EH-21L Semi-Hard Case (60D)	<b>£84.99</b>
DCC-60 Leather Case (IXUS 80)	<b>£23.00</b>
DCC-62 Leather Case (IXUS 105)	<b>£23.00</b>
DCC-65 Leather Case (G11)	<b>See Web</b>
DCC-80 Soft Case (A530/A540)	<b>£23.00</b>
DCC-85 Soft Case (A1000 IS)	<b>£6.99</b>
DCC 490 Soft Case (A800)	<b>£14.00</b>
DCC 510 Soft Case (A3300 IS)	<b>£19.00</b>
DCC 600 Soft Case (G7/G9)	<b>£23.00</b>
DCC 660 Soft Case (G11)	<b>£23.00</b>
DCC 700 Soft Case (A650 IS)	<b>£23.00</b>
DCC 650 Soft Case (G10)	<b>£23.00</b>
DCC 800 Soft Case (SX10 IS)	<b>£27.00</b>
DCC 1400 Soft Case (S90)	<b>£23.00</b>
SC-DC65A Black Case (G11)	<b>£75.00</b>
SC-DC65A Brown Case (G11)	<b>£49.99</b>

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- High ISO (100-6400) extendable up to 25600
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- HDR Imaging
- SDXC memory card slot
- 4 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



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AF-D 16mm f/2.8D Fisheye	£614.99	AF-DC 105mm f/2 Nikkor	£809.99	AF-S 18-105mm VR (White Box)	£170.00
AF-D 20mm f/2.8	£469.99	AF-D 135mm f/2.0D	£999.99	AF-S 18-200mm f/3.5-5.6G IF VR II	£584.99
AF-D 24mm f/2.8D	£344.99	AF-D 180mm f/2.8 IF ED	£634.99	AF-S 24-70mm f/2.8G ED	£1,289.99
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AF-D 28mm f/2.8	£229.99	AF-S 300mm f/2.8G ED VR II	£4,194.99	AF-S 28-300mm f/3.5-5.6G VR	£735.99
AF-S 35mm f/1.4G	£1,469.99	AF-S 300mm f/4D IF-ED	£991.99	AF-S 55-200mm f/4-5.6G DX	£199.99
35mm f/2 AF Nikkor D	£264.99	AF-S 400mm f/2.8G ED VR	£6,749.99	AF-S 55-200mm f/4-5.6G VR DX	£199.99
35mm f/1.8 AF-S DX Lens	£179.99	AF-S 500mm f/4G ED VR	£6,049.99	AF-S 55-300mm f/4.5-5.6G VR	£228.99
PC-E 45mm f/2.8D ED Micro	£1,429.99	AF-S 600mm f/4G ED VR	£7,304.99	AF-S 70-200mm f/2.8G VR II	£1,683.99
AF 50mm f/1.4D	£239.99	AF-S 10-24mm f/3.5-4.5G DX ED	£599.99	AF-S 70-300mm f/4.5-5.6G IF VR	£389.99
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AF-S 60mm f/2.8G Micro ED	£409.99	AF-S 16-35mm f/4G ED VR	£834.99	TC-14E II 1.4x AF-S Teleconverter	£319.99
AF-S 85mm f/3.5G DX Micro	£369.99	AF-S 16-85mm f/3.5-5.6G ED VR	£463.99	TC-17E II 1.7x AF-S Teleconverter	£319.99
AF-D 85mm f/1.8D	£314.99	AF-S 17-55mm f/2.8G IF-ED	£1,092.99	TC-20E III 2.0x AF-S Teleconverter	£409.99
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Please note that all Nikon lens prices are correct at time of going to press, but are subject to change

## D7000

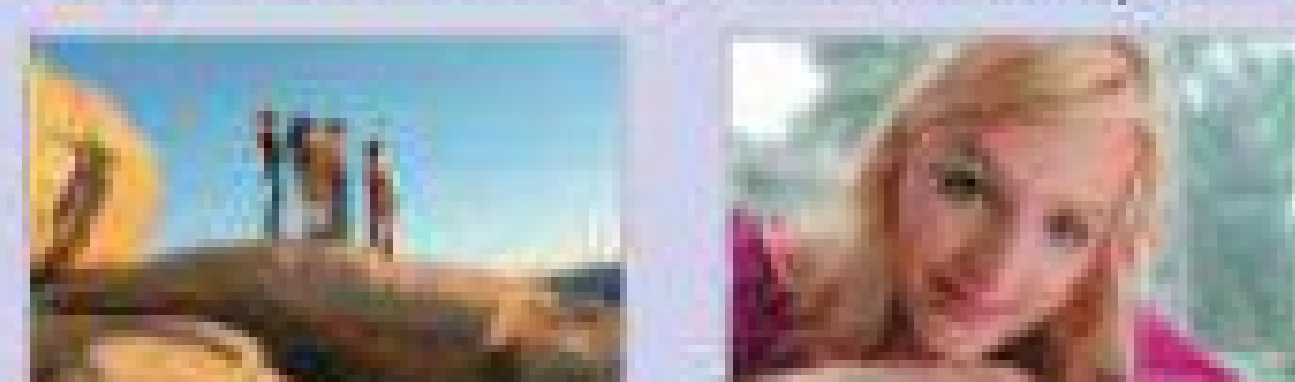
Body Only £899.00

D7000 + 18-105mm VR £1,064.00



- 16.2 megapixel DX-format CMOS image sensor
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- Durable design
- 100% viewfinder coverage

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- 6 fps continuous shooting
- D-Movie - full HD (1920 x 1080) movie clips



## Nikon D3100

Stunningly simple-to-use DX-format SLR with 14.2 megapixel CMOS image sensor, Guide Mode, & full HD D-Movie.

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D3100 + 18-55 & 55-300 VR £698.99

## Nikon D90

The D90 fuses technology from Nikon's flagship DSLRs with an array of functions to help you achieve superior results.

Body Price £539.99

D90 + 18-105mm VR £699.99

D90 + 18-105mm VR (refurb) £599.99

## Nikon D300s

Compact DX format professional SLR with 12.3 megapixel CMOS sensor, 7fps continuous shooting and D-Movie.

Body Price £995.00

D300s + 16-85mm VR £1,458.99

D300s + 18-200mm VR II £1,524.99

## Nikon D700

The D700 incorporates groundbreaking technologies and performance into a discreetly-sized body.

Body Price £1,849.99

D700 + 105mm VR Micro £2,479.98

D700 + 14-24mm ED £3,159.98

## Nikon D3s

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## Nikon Accessories

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CS-P03 case for P80	£9.99
CS-P05 case for P90 / P100	£24.99
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CF-DC2 semi soft case for D5000	£41.99
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MB-D11 (D7000)	£269.00

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EN-EL9a (D40 / D40x / D5000)	£46.99
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EN-EL14 (D3100)	£40.99
EN-EL15 (D7000)	£70.99
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EN-EL4a (D2x / D3x)	£102.50

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SB 700	£264.99
SB 900	£349.99
SB R200	£199.99
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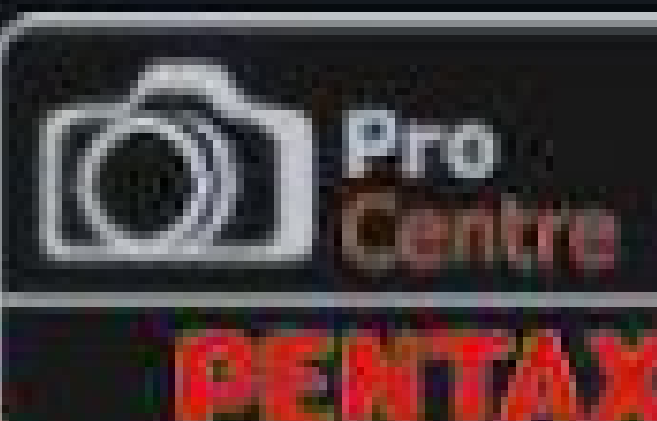
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- ▶ Continuous shooting 5.2 fps
- ▶ HD Video
- ▶ High resolution 3" LCD Screen

K-7 Body Only £635.00

K-7 +18-55mm £679.00

### K-5

Highly Sensitive

- ▶ 16.3 Megapixel stabilised sensor
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- ▶ Continuous shooting 7 fps
- ▶ Full HD Video
- ▶ Sensitivity range: ISO 80-51,200

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- Built in IS
- HD Movie
- 3.0" LCD Screen
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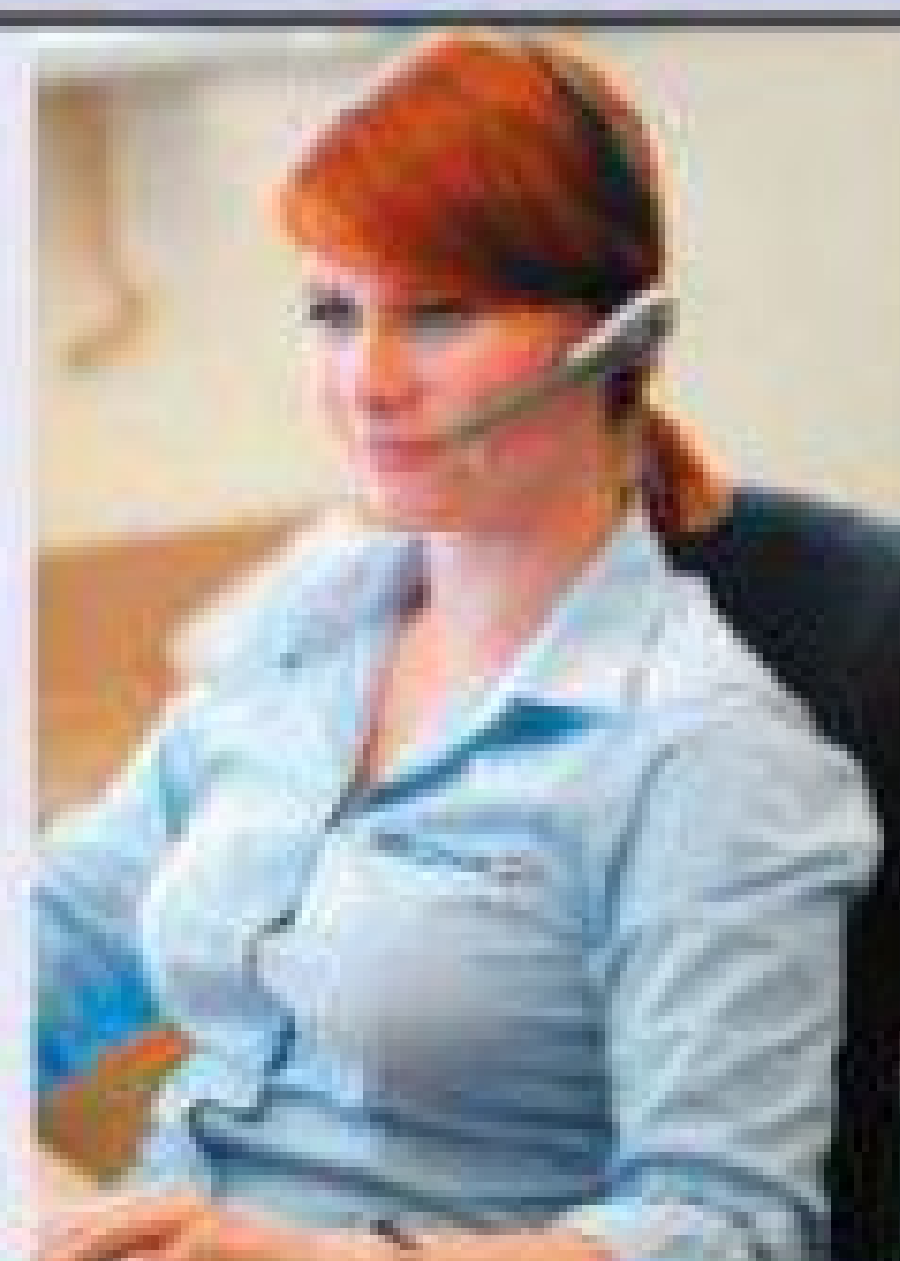
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# Panasonic

## Panasonic G2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3
Live View	✓	Card Type	SD

Among the many innovative technologies & features available on the Lumix G2, the 3.0" Free-Angle Touch-Control LCD is certain to give you the creative freedom to capture stunning photos & HD movies.

**Our Price £419.99**

## Panasonic GF2 + 14-42mm O.I.S



Megapixels	12.1	HD Video	✓
LCD Screen	3.0"	FPS	3.2
Live View	✓	Card Type	SD

The new DMC-GF2 is reduced approx. 19% in size and approx. 7% in weight compared with the GF1. This model is equipped with a built-in flash and has a chassis made of aluminium giving the camera an impression design.

**Our Price £469.99**

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Megapixels	16	HD Video	✓
LCD Screen	3.0"	FPS	5
Live View	✓	Card Type	SD

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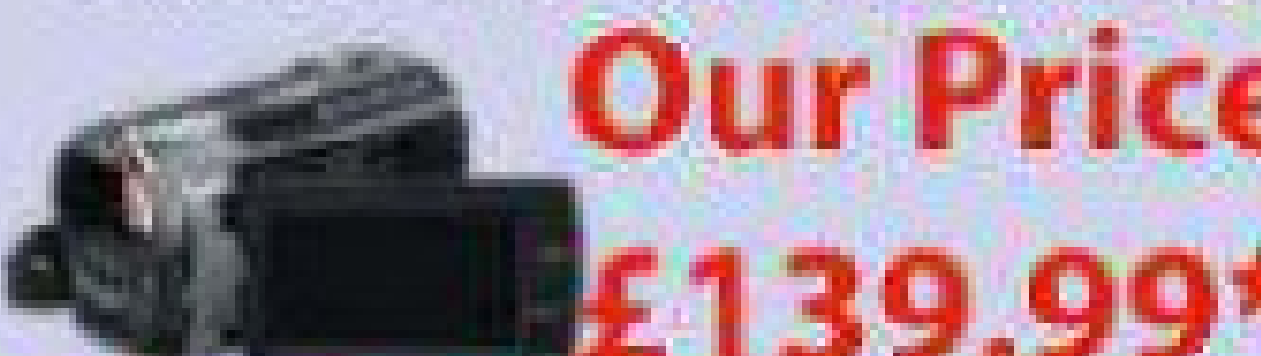


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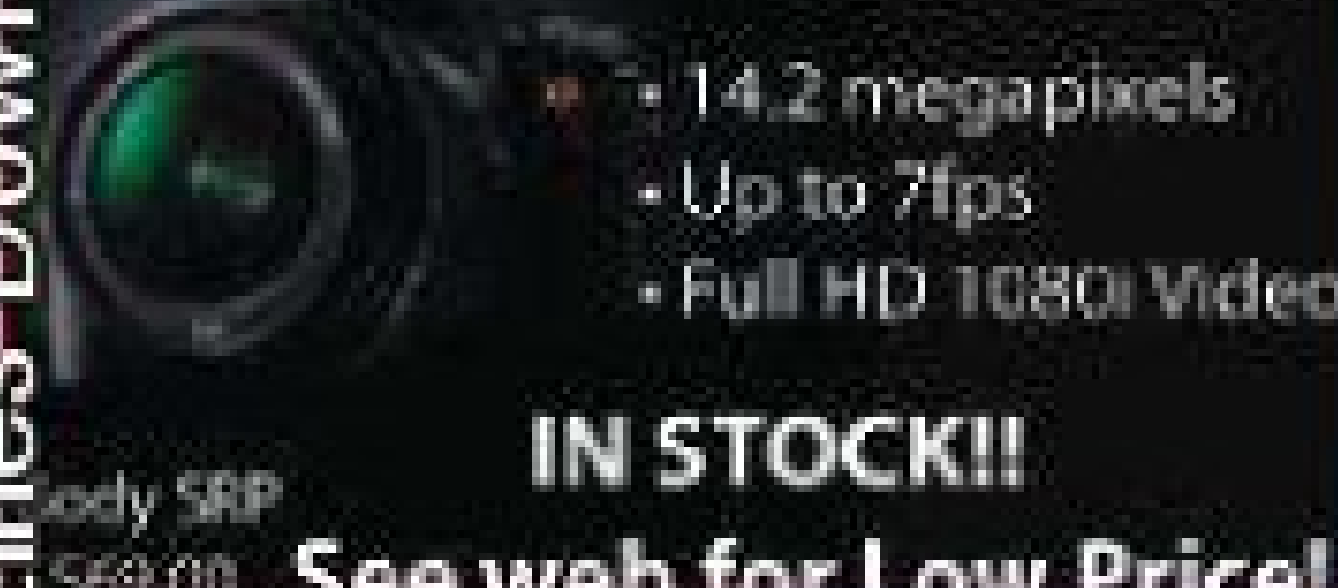
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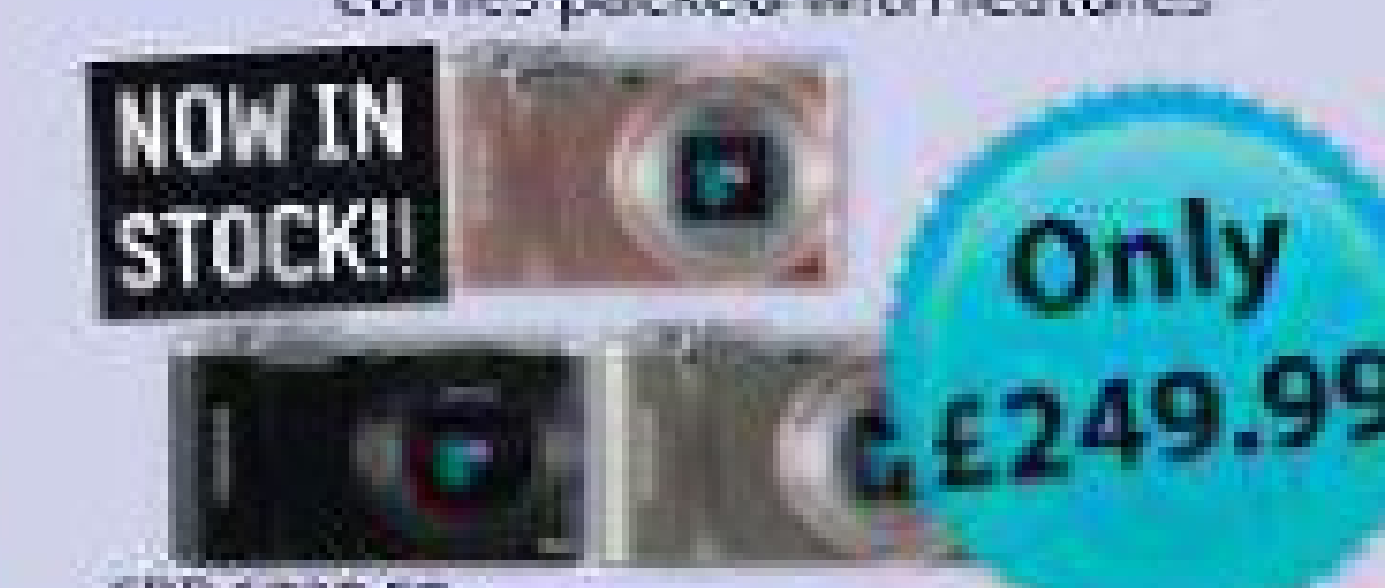
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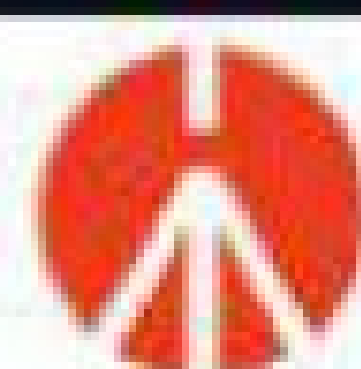
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DEALER**

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## PRINTER INK CARTRIDGES



# EPSON

COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"

- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

**Digital**  
PHOTOGRAPHY

**Ink Test Winner**



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T001 Colour:	<b>£26.99</b> 65ml	<b>£3.99</b> 70ml, 3 for <b>£10.99</b>	Photo 1200
T007 Black:	<b>£22.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour:	<b>£18.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	Photo 790, 870, 890, 895, 915
T009 Colour:	<b>£26.99</b> 60ml	<b>£4.99</b> 70ml, 3 for <b>£13.99</b>	Photo 900, 1270, 1290
T026 Black:	<b>£19.99</b> 16ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	Photo 810, 830, 830u, 925, 935
T027 Colour:	<b>£22.99</b> 46ml	<b>£4.99</b> 50ml, 3 for <b>£13.99</b>	
T036 Black:	<b>£9.99</b> 10ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	C42, C44, C46
T037 Colour:	<b>£11.99</b> 25ml	<b>£4.99</b> 31ml, 3 for <b>£13.99</b>	
T040 Black:	<b>£19.99</b> 17ml	<b>£3.99</b> 20ml, 3 for <b>£10.99</b>	C62, CX3200
T041 Colour:	<b>£19.99</b> 37ml	<b>£4.99</b> 46ml, 3 for <b>£13.99</b>	
T050 Black:	<b>£19.99</b> 15ml	<b>£2.99</b> 16ml, 3 for <b>£7.99</b>	440, 460, 660, Photo 700, 750, 1200
T051 Black:	<b>£19.99</b> 24ml	<b>£2.99</b> 26ml, 3 for <b>£7.99</b>	740, 760, 890, 895, 890, 1160
T052 Colour:	<b>£19.99</b> 35ml	<b>£3.99</b> 39ml, 3 for <b>£10.99</b>	440, 640, 660, 740, 760, 1160
T053 Colour:	<b>£19.99</b> 43ml	<b>£3.99</b> 48ml, 3 for <b>£10.99</b>	Photo 700, 750
T0331-336 Set of 7	<b>£102.99</b> set of 7	<b>£29.99</b> , 3 sets for <b>£87.99</b>	Photo 950, 960
T0331/2/3, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0334/5/6, each	<b>£14.99</b> 17ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0341-347 Set of 7	<b>£119.99</b> set of 7	Not Available.	Photo 2100
T0341/8, each	<b>£14.99</b> 17ml	Not Available.	
T0342/3/4, each	<b>£17.99</b> 17ml	Not Available.	
T0345/6/7, each	<b>£17.99</b> 17ml	Not Available.	
T0441-454 Set of 4	<b>£42.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	C64, C66, C68, C66
T0441 Black:	<b>£17.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	CX3800/3850, CX6400, CX6800
T0452/3/4, each	<b>£9.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0481-486 Set of 6	<b>£64.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£56.99</b>	R200, R220, R300, R320, R340
T0481/2/3, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	RX500, RX600, RX620, RX640
T0484/5/6, each	<b>£14.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0540-549 Set of 6	<b>£102.99</b> set of 6	<b>£35.99</b> , 3 sets for <b>£99.99</b>	Photo R800, R1800
T0540 Gloss:	<b>£7.99</b> 13ml	<b>£3.99</b> 21ml, 3 for <b>£13.99</b>	
T0541/2/3/4, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0547/8/9, each	<b>£13.99</b> 13ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0551-554 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black:	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£10.99</b>	
T0552/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0591-599 Set of 6	<b>£94.99</b> set of 6	Check Website.	Photo R2400
T0591/2/3, each	<b>£11.99</b> 13ml	Check Website.	
T0594/5/6, each	<b>£11.99</b> 13ml	Check Website.	
T0597/8/9, each	<b>£11.99</b> 13ml	Check Website.	
T0611-614 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	D68, D88, DX3800/3850, DX4200/4250, DX4600/4650
T0611 Black:	<b>£8.99</b> 8ml	<b>£4.99</b> 21ml, 3 for <b>£13.99</b>	
T0612/3/4, each	<b>£8.99</b> 8ml	<b>£3.99</b> 21ml, 3 for <b>£10.99</b>	
T0711-714 Set of 4	<b>£32.99</b> set of 4	<b>£14.99</b> , 3 sets for <b>£42.99</b>	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black:	<b>£8.99</b> 7.4ml	<b>£4.99</b> 13ml, 3 for <b>£13.99</b>	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	<b>£8.99</b> 5.5ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-796 Set of 6	<b>£69.99</b> set of 6	Check Website.	Photo 1400
T0791/2/3, each	<b>£11.99</b> 10ml	Check Website.	
T0794/5/6, each	<b>£11.99</b> 10ml	Check Website.	
T0801-806 Set of 6	<b>£49.99</b> set of 6	<b>£19.99</b> , 3 sets for <b>£57.99</b>	Photo P50, R265, R285, R360
T0801/2/3, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	RX560, RX565, RX585
T0804/5/6, each	<b>£8.99</b> 7.4ml	<b>£3.99</b> 13ml, 3 for <b>£10.99</b>	PX650, PX700/710W, PX800/810FW
T0870-879 Set of 8	<b>£76.99</b> set of 8	Check Website.	Photo R1900
T0870 Gloss:	<b>£7.99</b> 11.4ml	Check Website.	
T0871/2/3/4, each	<b>£9.99</b> 11.4ml	Check Website.	
T0877/8/9, each	<b>£9.99</b> 11.4ml	Check Website.	
T0961-969 Set of 8	<b>£78.99</b> set of 8	Not Available.	Photo R2680
T0961/2/3, each	<b>£9.99</b> 11.4ml	Not Available.	
T0964/5/6, each	<b>£9.99</b> 11.4ml	Not Available.	
T0967/8/9, each	<b>£9.99</b> 11.4ml	Not Available.	
T1281-4, each <b>NEW</b>	<b>£7.99</b> 5.9ml <b>£6.99</b> 3.5ml or <b>£26.99</b> set of 4		S22, SX125, SX420W/425W, BX305F
T1291-4, each <b>NEW</b>	<b>£10.99</b> 11.2ml <b>£9.99</b> 7ml or <b>£37.99</b> set of 4		SX420W/425W/525WD/620FW, BX305F/320FW
T1571-9, each <b>NEW</b>	<b>£22.99</b> 25.9ml each or <b>£179.99</b> set of 8		Photo R3000
T5591-6, each	<b>£11.99</b> 13ml each or <b>£64.99</b> set of 6		Photo RX700

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T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	<b>£44.99</b>
EPSON Stylus Pro 4000, 4400, 7600, 9600	
T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	<b>£44.99</b>
T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	<b>£69.99</b>
EPSON Stylus Pro 4800, 4880:	
T6051/6052/6058/6053/6054/6055/6056/605C/6057/6138/6059 110ml	<b>£44.99</b>
T6061/6062/606B/6063/6064/6065/6066/606C/6067/6148/6069 220ml	<b>£69.99</b>
EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	<b>£44.99</b>
T6031/6032/603B/6033/6034/6035/6036/603C/6037/6128/6039 220ml	<b>£69.99</b>

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BCI6 B/C/M/Y 15ml	<b>£2.99</b>
BCI6 PC/PM/R/G 15ml	<b>£2.99</b>
PGI5 Black 29ml	<b>£5.99</b>
CLI8 Black 15ml	<b>£4.99</b>
CLI8 B/C/M/Y/PC/PM 15ml	<b>£4.99</b>
PGI520 Black 19ml	<b>£5.99</b>
CLI521 B/C/M/Y/GY 9ml	<b>£4.99</b>
BCI10 Black (3 pack)	<b>£4.99</b>
BCI15 Black (2 pack)	<b>£4.99</b>
BCI15 Colour (2 pack)	<b>£5.99</b>
BCI24 Black 9ml	<b>£1.99</b>
BCI24 Colour 15ml	<b>£2.99</b>
PG37 Black 12ml	<b>£9.99</b>
PG40 Black 28ml	<b>£13.99</b>
PG50 Black 28ml	<b>£12.99</b>
CL38 Colour 12ml	<b>£12.99</b>
CL40 Colour 16ml	<b>£16.99</b>
CL51 Colour 24ml	<b>£14.99</b>

### Canon Originals

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BCI6 B/C/M/Y 13ml	<b>£9.99</b>
BCI6 PC/PM/R/G 13ml	<b>£9.99</b>
PGI5 Black 28ml	<b>£12.99</b>
CLI8 B/C/M/Y 13ml	<b>£11.99</b>
CLI8 PC/PM/R/G 13ml	<b>£11.99</b>
PGI7 Black 25ml	<b>£11.99</b>
PGI9 Clear 191ml	<b>£11.99</b>
PGI9 PB/MB/C/M/Y 14ml	<b>£10.99</b>
PGI9 PC/PM/R/G/GY 14ml	<b>£10.99</b>
PGI520 Black 19ml	<b>£9.99</b>
CLI521 B/C/M/Y/GY 9ml	<b>£8.99</b>
PGI525 Black 19ml	<b>£9.99</b>
CLI526 B/C/M/Y/GY 9ml	<b>£8.99</b>
PG37 Black 11ml	<b>£12.99</b>
PG40 Black 16ml	<b>£15.99</b>
PG50 Black 22ml	<b>£22.99</b>
PG510 Black 9ml	<b>£11.99</b>
PG512 Black 15ml	<b>£15.99</b>
CL38 Colour 9ml	<b>£16.99</b>
CL41 Colour 12ml	<b>£16.99</b>
CL51 Colour 21ml	<b>£26.99</b>
CL52 Photo 21ml	<b>£19.99</b>
CL511 Colour 9ml	<b>£15.99</b>
CL513 Colour 13ml	<b>£19.99</b>
KP-36IP Ink & Paper	<b>£12.99</b>
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Series 5 Black (M4640)	<b>£11.99</b>
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No.21 Black 10ml	<b>£7.99</b>
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No.45 Black 45ml	<b>£4.99</b>
No.56 Black 24ml	<b>£9.99</b>
No.57 Colour 24ml	<b>£12.99</b>
No.58 Photo 24ml	<b>£12.99</b>
No.78 Colour 35ml	<b>£9.99</b>
No.88XL B/C/M/Y each	<b>£9.99</b>
No.110 Colour 12ml	<b>£10.99</b>
No.300XL Black 18ml	<b>£14.99</b>
No.300XL Colour 18ml	<b>£16.99</b>
No.336 Black 10ml	<b>£7.99</b>
No.337 Black 21ml	<b>£10.99</b>
No.338 Black 21ml	<b>£10.99</b>
No.339 Black 34ml	<b>£12.99</b>
No.342 Colour 12ml	<b>£10.99</b>
No.343 Colour 21ml	<b>£12.99</b>
No.344 Colour 21ml	<b>£14.99</b>
No.348 Photo 21ml	<b>£12.99</b>
No.350XL Black 30ml	<b>£14.99</b>
No.351XL Colour 20ml	<b>£16.99</b>
No.363 Black 20ml	<b>£6.99</b>
No.363 C/M/Y/PC/PM each	<b>£4.99</b>
No.363 Set of 6	<b>£24.99</b>

### HP Originals

No.21 Black 5ml	<b>£11.99</b>
No.22 Colour 5ml	<b>£14.99</b>
No.38 All Colours 27ml each	<b>£26.99</b>
No.56 Black 19ml	<b>£16.99</b>
No.57 Colour 17ml	<b>£24.99</b>
No.58 Photo 17ml	<b>£22.99</b>
No.100 Grey 15ml	<b>£22.99</b>
No.110 Colour 5ml	<b>£18.99</b>
No.300 Black 4ml	<b>£10.99</b>
No.300 Colour 4ml	<b>£12.99</b>
No.301 Black 3ml	<b>£9.99</b>
No.301 Colour 3ml	<b>£11.99</b>
No.337 Black 11ml	<b>£17.99</b>
No.338 Black 11ml	<b>£17.99</b>
No.339 Black 21ml	<b>£24.99</b>
No.343 Colour 7ml	<b>£18.99</b>
No.344 Colour 14ml	<b>£26.99</b>
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No.363 C/M/Y/PC/PM each	<b>£8.99</b>
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No.364 PB/C/M/Y 3ml each	<b>£7.99</b>
No.901 Black 4ml	<b>£11.99</b>
No.901 Colour 9ml	<b>£16.99</b>
No.920XL Black 49ml	<b>£19.99</b>
No.920XL C/M/Y 6ml each	<b>£8.99</b>
No.940XL Black 49ml	<b>£23.99</b>
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No.27 Colour	<b>£11.99</b>
No.31 Photo	<b>£11.99</b>
No.32 Black	<b>£9.99</b>
No.33 Colour	<b>£11.99</b>
No.34 Black	<b>£11.99</b>
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### Lexmark Originals

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No.14 Black	<b>£16.99</b>
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No.23 Black	<b>£14.99</b>
No.24 Colour	<b>£16.99</b>
No.27 Colour	<b>£14.99</b>
No.28 Black	<b>£13.99</b>
No.29 Colour	<b>£14.99</b>
No.31 Photo	<b>£24.99</b>
No.32 Black	<b>£15.99</b>
No.33 Colour	<b>£17.99</b>
No.36 Black	<b>£16.99</b>
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No.43 Colour	<b>£22.99</b>
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LC970 / 1000 Set of 4	<b>£11.99</b>
LC980 / 1100 Black	<b>£3.99</b>
LC980 / 1100 C/M/Y	<b>£2.99</b>
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### Nissin

#### Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for downloading upgrades.



~~£229.95~~ **£199**

#### Nissin Di622 Speedlite

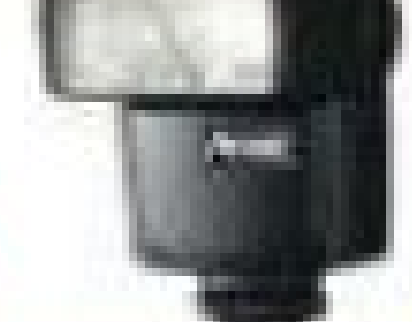
An impressively powerful flash gun, with a guide number of 44m/ISO100. Incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.



~~£109.95~~ **£99**

#### Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.



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#### Marumi DRF14 Ring Flash

The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. This unit is ideal for Macro or Close-up photography due to the flash light being positioned directly between the camera lens and subject allowing for even/soft/low-key illumination. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering.



**£119.95**

### Metz

#### Metz 48 AF-1

A multi-award winning powerful and versatile flash gun. Vertical slitting and horizontal swivelling head, guide number of 48m/ISO100, auto zoom head, wide angle reflector, built-in wireless flash slave sensor, USB port for downloading updates. Too much spec to list here - a superb flashgun!



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Dedicated TTL models for Canon & Nikon

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1.8m Coiled - Nikon	£24.99
1.8m Coiled - Sony	£24.99
3.0m Straight - Canon	£29.99
3.0m Straight - Nikon	£29.99
3.0m Straight - Sony	£29.99
3.0m Straight - Olympus	£29.99
3.0m Straight - Pentax	£29.99
1.5m Coiled - Universal	£49.99

## FLASH ACCESSORIES

#### Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes - neutral, yellow, amber and blue, giving you a full range of natural, cool, or warm-up tones. Available in four sizes, to fit the heads of most flash guns:

Size 1: 62-65 x 39-42mm	Nikon SB600, SB800, etc.
Size 2: 64-68 x 35-38mm	Canon 420EX, 430EX, etc.
Size 3: 68-72 x 46-49mm	Nikon SB26, 27, 28, etc.
Size 4: 73-77 x 46-49mm	Canon 580EX, 580EX, etc.

**£29.95**

#### Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX	
Canon 430EX / 430EXII / 550EX	
Canon 580EX / 580EXII	
Nikon SB600 / SB800 / SB900	
Nikon SB24 / SB25 / SB26 / SB28	
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1	
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ	

**£10.95**

#### Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.



38cm Ezybox Hotshoe	£89.95
38cm Ezybox Hotshoe Kit	£169.95
60cm Ezybox Hotshoe	£109.95
60cm Ezybox Hotshoe Kit	£169.95
76cm Ezybox Hotshoe	£129.95
76cm Ezybox Hotshoe Kit	£209.95
Handle Extendable 24-48cm	£21.99
Handle Extendable 65-150cm	£29.99
Diffuser Masks 38cm	£39.99
Diffuser Masks 60cm	£41.99
Clamp with spigot	£12.99

#### Lastolite TriGrip

Handy triangular pop-up reflectors with moulded handle.

TriGrip Mini 45cm	£44.99
TriGrip Standard 75cm	£59.99
TriFlip 8-in-1 sleeves for TriGrip	£39.99

#### Lastolite Flashgun TiltHeads

These ingenious Lastolite TiltHeads provide a way of attaching your flashgun or flashgun, plus umbrella, to a lightstand. The standard tilthead holds one flashgun, while the TriFlash can hold 1, 2 or 3, for those seeking extra power or quicker recycle times. Available individually or as kits containing light stand and 80cm umbrella.

**£16.99**

TiltHead For Single Flashgun	£16.99
TiltHead Umbrella Kit	£89.99
TriFlash For 1-3 Flashguns	£39.99
TriFlash Umbrella Kit	£95.99

#### Colour Balance and Exposure Control

Handy pop-up colour balance and exposure control grey and white cards from Lastolite.

EzyBalance 30cm	£17.99
EzyBalance 50cm	£29.99
XpoBalance 38cm	£34.99

**Full Lastolite range available.**  
**Reflectors, Umbrellas,**  
**Paper Roll Backgrounds,**  
**HiLite Backgrounds ...and more!**

### tamrac

#### Expedition Backpack

Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X	£74.95
Expedition 5X	£87.95
Expedition 6X	£99.95
Expedition 7X	£124.95
Expedition 8X	£142.95
Expedition 9X	£166.95



#### Aero Speed Pack

Dual access, dual compartment photo backpacks, with front and side openings.

SpeedPack 75	£56.95
SpeedPack 85	£75.95



#### Velocity Sling

A unique design of sling backpack, that opens away from your body for even faster access to your gear!

Velocity 6X	£29.95
Velocity 7X	£36.95
Velocity 8X	£42.95
Velocity 9X	£49.95
Velocity 10X	£59.95

#### Modular Accessory System

The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder	£9.95
Lens Case Pro 50	£11.95
Lens Case Pro 100	£12.95
Lens Case Pro 200	£13.95
Flash Case Medium	£8.95
Flash Case Large	£9.95
Rain Cover Medium	£17.95
Rain Cover Large	£19.95
MAS Belt Medium	£15.95

### VANGUARD

#### Vanguard UP-Rise Messenger bags

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

#### UP-Rise 28 Messenger

External Dimensions: 28.0 x 10.5 x 24.0cm  
Internal Dimensions: 36.0 x 22.5 x 32.0cm  
Laptop Compartment: 12" Laptop

#### UP-Rise 38 Messenger

External Dimensions: 38.0 x 10.5 x 28.0cm  
Internal Dimensions: 44.5 x 22.5 x 36.0cm  
Laptop Compartment: 15.1" Laptop

#### Vanguard UP-Rise Backpacks

Gold award winning range of backpacks, featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

#### UP-Rise 43 Slingbag

£59.99

#### UP-Rise 45 Backpack

£75.99

#### UP-Rise 46 Backpack

£85.99

#### UP-Rise 48 Backpack

£99.99

#### Vanguard Pampas Sling Backpack

A range of sling backpacks, with day pack at the top and camera section at the bottom. The bag sits comfortably on your back, and when needed, revolves round to your front for easy access, without removing the bag.

#### Pampas 37

External Dimensions: 34.0 x 21.5 x 21.5cm  
Internal Dimensions: 17.0 x 19.0 x 13.0cm

#### Pampas 57

External Dimensions: 44.5 x 24.0 x 22.0cm  
Internal Dimensions: 30.0 x 22.0 x 15.0cm

#### Vanguard Peking Shoulder Bag

Shoulder bags, with separate carrying handle and shoulder strap. Capable of carrying most DSLRs with kit lens attached. Two separate compartments keep your accessories safe, tidy and well protected.

#### Peking 21

External Dimensions: 29.0 x 22.0 x 17.0cm  
Internal Dimensions: 21.0 x 15.0 x 11.0cm

#### Peking 25

External Dimensions: 34.0 x 23.0 x 19.5cm  
Internal Dimensions: 25.0 x 17.0 x 12.0cm

Entire Vanguard range available!

## LIGHT METERS

### SEKONIC

#### L758DR DigitalMaster

£439.99

#### L398A Deluxe III

£134.99

#### RT-32 Radio Trigger Module

£89.99

#### Grey Card

£27.99

#### Profile Target SEPT2

£129.99

#### L208 TwinMaster

Analogous, incident and reflected, ambient light only.

**£74.99**

#### L308S FlashMate

Digital, incident and reflected, ambient and flash light.

**£149.99**

#### L358 FlashMaster

Digital, incident and reflected, simultaneous ambient and flash light, rotating head.

**£219.99**

### GOSSEN

#### Gossen DigiSix

£119.95

#### Gossen DigiFlash

£139.95

#### Gossen DigiPro F

Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head.

**WAS £199.95**  
**£169.95**

## FLASH TRIGGERS

#### Hahnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels, 5 models available.

#### Receiver & Transmitter Extra Receivers

£49.99  
£34.99

#### Seculine Twin Link T2D

Radio flash trigger with LCD displays. 2.4GHz, 50m range, 16 channels.

#### Receiver & Transmitter Extra Receivers

£119.95  
£79.95

#### JJC JF Flash Trigger

Radio flash trigger, 433MHz, 20m range, 4 ch.

#### Receiver & Transmitter Extra Receivers

£24.95  
£14.95

#### Yongnuo CTR-301P

Radio flash trigger with infrared sensor, 433MHz, 30m range, 4 channels.

#### Receiver & Transmitter Extra Receivers

£29.95  
£19.95

#### PocketWizard

Full range of Pocket Wizard cables stocked.

#### Plus II

£169.95

#### Plus II (x2)

£309.95

#### Mini TT1

£199.95

#### Flex TT5

£219.95

### KATA

#### Kata 3N1 Sling

This unique range of bags provides three carrying options in one, morphing from sling to backpack and back again quickly and easily by use of its quick release buckles.

In sling position, the bag easily swings around from back to front to achieve quick draw access to your main camera and lenses.

In backpack position you can comfortably carry your equipment for long distance walking when needed. The included chest belt and balancing hip strap helps take the load of your heavy equipment off your shoulders.

Arrange your equipment in the bottom main compartment of the pack taking full advantage of the modular dividers to custom fit the bag to your exact equipment, while the large top compartment can be used as a daypack or for holding additional camera gear. Two external pockets allow quick access to accessories without opening the main compartments. The included rain cover folds neatly away into an integrated pocket.



Left Sling Mode

Backpack Mode

Right Sling Mode

#### Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm

Internal Dimensions: 28.5 x 19.0 x 15.0cm

#### Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm

Internal Dimensions: 31.5 x 22.0 x 16.0cm

#### Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm

Internal Dimensions: 32.5 x 29.5 x 16.0cm

#### Kata 3N1-Tripod Holder

£14.95

For Kata 3N1 bags

#### Kata 3N1-33

£119.95

Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.

#### IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

**DR-465/ £57.95**

**DR-466/ £64.95**

**DR-467/ £72.95**

#### DC Shoulder Bags

A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.

**DC 445**

**DC-435 £26.95**

**DC-437 £28.95**

**DC-439 £31.95**

**DC-441 £35.95**

**DC-443 £39.95**

**DC-445 £42.95**



# Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, [www.premier-ink.co.uk](http://www.premier-ink.co.uk), over the telephone, 01926 339977, by post, or by visiting our new showroom: Premier Ink & Photographic, Longfield Road, Sydenham Industrial Estate, Leamington Spa, Warwickshire. CV31 1XB.

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# Premier

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Winner of the 2001 GOLD "Good Service Award"  
As voted for by the readers of Amateur Photographer

## TRIPODS, MONOPODS & HEADS

### Fantastic Tripod Package Deals !!!

#### Ball Head Package

496RC2 Quick Release Ball Head  
190XDB Aluminium Tripod

RRP: £164.90  
Deal Price:  
**£99.90**

Save £65 - While Stocks Last !!!

#### 3-Way Head Package

804RC2 Quick Release 3-Way Head  
190XDB Aluminium Tripod

RRP: £169.90  
Deal Price:  
**£99.90**

Save £70 - While Stocks Last !!!

### MANFROTTO TRIPODS

<b>190XPROB Tripod</b> Aluminium 3-section legs, Q90 column	<b>055XPROB Tripod</b> Aluminium 3-section legs, Q90 column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm <b>£99.95</b>	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm <b>£114.95</b>
<b>190CXPRO3</b> Carbon Fibre 3-section legs, Q90 column	<b>190CXPRO4</b> Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm <b>£209.95</b>	Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm <b>£219.95</b>
<b>055CXPRO3</b> Carbon Fibre 3-section legs, Q90 column	<b>055CXPRO4</b> Carbon Fibre 4-section legs, Q90 column
Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm <b>£249.95</b>	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm <b>£259.95</b>

### MANFROTTO MONOPODS

<b>790B Monopod</b> Aluminium 5-section	<b>776YB Monopod</b> Aluminium 4-section	<b>695CX Monopod</b> Carbon Fibre 5-section
Weight: 0.29kg Load: 1.0kg Folded: 39cm Height: 145cm <b>£22.95</b>	Weight: 0.33kg Load: 4.5kg Folded: 48cm Height: 152cm <b>£29.95</b>	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm <b>£137.95</b>
<b>679B Monopod</b> Aluminium 3-section	<b>680B Monopod</b> Aluminium 4-section	<b>681B Monopod</b> Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm <b>£35.95</b>	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm <b>£45.95</b>	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm <b>£46.95</b>

### MANFROTTO HEADS

<b>492 Ball Head</b> non quick-release 1/4" thread	<b>234 Tilt Head</b> Ideal for monopods	<b>234RC Tilt Head</b> with RC2 quick release
Weight: 0.12kg Load: 2.0kg <b>£29.95</b>	Weight: 0.27kg Load: 2.5kg <b>£14.95</b>	Weight: 0.27kg Load: 2.5kg <b>£24.95</b>
<b>494 RC2 Ball Head</b> with RC2 quick release	<b>496 RC2 Ball Head</b> with RC2 quick release	<b>498 RC2 Ball Head</b> with RC2 q/release
Weight: 0.32kg Load: 4.0kg <b>£41.95</b>	Weight: 0.46kg Load: 6.0kg <b>£49.95</b>	Weight: 0.67kg Load: 8.0kg <b>£76.95</b>
<b>468MG RC2</b> Hydrostatic Ball Head	<b>222 Grip Action</b> Ball Head	<b>324RC2 Grip Action</b> Ball Head
magnesium, with RC2 q/r	with RC2 q/release	with RC2 q/r
Weight: 0.65kg Load: 10.0kg <b>£189.95</b>	Weight: 0.78kg Load: 2.5kg <b>£69.95</b>	Weight: 0.4kg Load: 3.5kg <b>£89.95</b>
<b>804 RC2 Pan / Tilt</b> with RC2 quick release	<b>808 RC4 Pan / Tilt</b> with RC4 quick release	<b>410 Geared Head</b> with RC4 quick release
Weight: 0.79kg Load: 4.0kg <b>£52.95</b>	Weight: 1.42kg Load: 8.0kg <b>£98.95</b>	Weight: 1.22kg Load: 5.0kg <b>£149.95</b>
<b>056 3D Head</b> non quick-release 1/4" thread	<b>460MG 3D Head</b> magnesium, with RC2 q/release	This is just a small selection of the MANFROTTO range now available to try in our new showroom in Leamington Spa
Weight: 0.50kg Load: 3.0kg <b>£26.95</b>	Weight: 0.43kg Load: 3.0kg <b>£64.95</b>	



The 2009 TIPA "Best Accessory" award-winning Vanguard AltaPRO tripod range is set to revolutionise the way you think about tripods!

Unlike traditional tripods, the AltaPRO's Multi-Angle-Central-Column (MACC) allows the user to position the hexagonal central column at ANY angle from 0 to 130 degrees, without removing it from the tripod, while also allowing it to rotate a full 360 degrees! The clever Instant-Swivel-Stop-and-Lock (ISSL) mechanism allows photographers to securely reposition the central column in one simple movement, in a matter of seconds.

Other features include: Independent height and angle adjustable legs, patented magnesium die-cast canopy, spiked and rubber feet, non-slip rubberised foam leg warmers, anti-shock column ring - true professional specification tripods!

<b>AltaPRO 263AT Tripod</b> Aluminium 3-section legs, magnesium canopy, Multi-Angle-Central-Column	<b>AltaPRO 264AT Tripod</b> Aluminium 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm <b>£119.99</b>	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm <b>£129.99</b>
<b>AltaPRO 283CT Tripod</b> Carbon Fibre 3-section legs, magnesium canopy, Multi-Angle-Central-Column	<b>AltaPRO 284CT Tripod</b> Carbon Fibre 4-section legs, magnesium canopy, Multi-Angle-Central-Column
Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm <b>£249.99</b>	Weight: 1.80kg Load: 8.0kg Folded: 53cm Height: 160cm <b>£269.99</b>



### Package Deals

<b>Alta+ 203AP</b> <b>£79.99</b> (Alta+ 203 Tripod & PH12 Head)	<b>Alta+ 263AP</b> <b>£129.99</b> (Alta+ 263 Tripod & PH32 Head)
<b>Alta+ 204AP</b> <b>£89.99</b> (Alta+ 204 Tripod & PH12 Head)	<b>Alta+ 264AP</b> <b>£139.99</b> (Alta+ 264 Tripod & PH32 Head)
<b>Alta+ 233AP</b> <b>£99.99</b> (Alta+ 233 Tripod & PH22 Head)	
<b>Alta+ 234AP</b> <b>£109.99</b> (Alta+ 234 Tripod & PH22 Head)	
<b>Alta+ 235AP</b> <b>£119.99</b> (Alta+ 235 Tripod & PH22 Head)	

The Vanguard Alta+ range features a reversible upright centre column, magnesium canopy, and sturdy yet lightweight aluminium legs.

### VANGUARD MONOPODS

<b>AP284 Monopod</b> Aluminium 4-section legs	<b>AP324 Monopod</b> Aluminium 4-section legs	<b>CP324 Monopod</b> Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm <b>£33.99</b>	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm <b>£38.99</b>	Weight: 0.55kg Load: 10.0kg Folded: 53.5cm Height: 167cm <b>£89.99</b>

### VANGUARD HEADS

<b>SBH30 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	<b>SBH50 Ball Head</b> Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	<b>SBH100 Ball Head</b> Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
Weight: 0.22kg Load: 5.0kg <b>£39.99</b>	Weight: 0.25kg Load: 6.0kg <b>£49.99</b>	Weight: 0.39kg Load: 10.0kg <b>£64.99</b>
<b>PH21 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release	<b>PH31 Pan / Tilt</b> 2-way fluid head, magnesium, spirit level, quick release	<b>TRIPOD BAGS</b>
Weight: 0.35kg Load: 3.0kg <b>£34.99</b>	Weight: 0.43kg Load: 5.0kg <b>£64.99</b>	<b>BAG50</b> <b>£7.99</b> <b>BAG60</b> <b>£8.99</b> <b>BAG70</b> <b>£9.99</b>
<b>PH22 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release	<b>PH32 Pan / Tilt</b> 3-way fluid head, magnesium, spirit level, quick release	This is just a small selection of the VANGUARD range now available to try in our new showroom in Leamington Spa
Weight: 0.34kg Load: 3.0kg <b>£39.99</b>	Weight: 0.42kg Load: 5.0kg <b>£69.99</b>	

## SHUTTER RELEASES

### Hahnel Giga T Pro - NEW FOR 2010

#### Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

### hahnel

RRP: £89.95  
**SPECIAL OFFER - SAVE £20**  
**£69.99**

### Hahnel Combi TF - NEW FOR 2010

#### Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

### hahnel

RRP: £69.95  
**SPECIAL OFFER - SAVE £20**  
**£49.99**

### Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

### hahnel

RRP: £29.95  
**SPECIAL OFFER - SAVE £10**  
**£19.99**

## TREKKING POLES



Trek Tech was formed in 2004 after the founders identified a market need based on personal outdoor experience - the need for a sturdy, lightweight, multi-purpose device with the functionality of both a tripod and trekking pole/hiking staff.

The result is the TrekPod, a lightweight, height-adjustable walking/hiking staff, with a fully integrated tripod, and a magnetic quick-release ball head system called the MagMount.

The unique MagMount quick release system incorporates a Neodymium "super magnet" as the initial connection between the ball head and a steel quick-release plate, called a MagAdapter, that screws into the bottom of your camera. A safety clip that stores below the ball head securely locks your device to the MagMount ball head. Each MagMount ball head is supplied with two MagAdapter quick release plates.

### TrekPod II - £69.99

A refined version of the original TrekPod, using aircraft-grade aluminium alloy, it comes complete with a MagMount STAR ball head, weighs 765g, and is capable of supporting a camera system weighing up to 4kg. Maximum height in tripod mode of 146cm, and a maximum height in monopod mode of 158cm. The TrekPod II collapses down to 90cm.

### TrekPod GO PRO - £129.99

The TrekPod GO PRO is a more compact TrekPod, collapsing down to just 58cm, yet still expanding to the same maximum height as the TrekPod II. Supplied with a travel case, it is small enough to qualify as aircraft hand luggage. Weighing 794g including the MagMount PRO ball head that comes as part of the package, it is able to support 4kg.

### TrekPod XL - £229.99

The TrekPod XL is the top of the range TrekPod. Utilizing Carbon Fibre tubes, this is the lightest TrekPod ever, weighing in at just 480g, yet retaining the same dimensions as the TrekPod GO PRO. It includes the larger MagMount PRO ball head.

<b>MagMount</b> The original MagMount ball head. Weighing in at just 73g, it is capable of holding 4kg. <b>£25.99</b>	<b>MagMount STAR</b> The same size as a standard MagMount, with a Square Tooth Anti Rotation (STAR) connection surface between the ball head and the MagAdapter quick release plate. Weighing 79g, with a maximum load rating of 4kg. <b>£29.99</b>	<b>MagMount PRO</b> Utilising the same Square Tooth Anti Rotation system as the MagMount STAR, the MagMount PRO is a larger ball head, weighing 127g, and capable of holding an impressive 6kg. <b>£59.99</b>
<b>All MagMount ball heads</b> come with two <b>MagAdapter</b> quick release plates. These are also available separately. <b>£5.99</b>	<b>MagAdapter STAR</b> <b>£9.99</b>	<b>T-Pod</b> Table-top tripod, complete with MagMount STAR ball head. <b>£39.99</b>

Telephone: 01926 339977 or 0800 1077 211

[www.premier-ink.co.uk](http://www.premier-ink.co.uk)

Premier Ink, Longfield Road, Leamington Spa, CV31 1XB

## KOOD

<b>C324 Monopod</b> Aluminium 3-section	<b>CF284 Tripod</b> Carbon Fibre 4-section
Weight: 0.57kg Load: 8.0kg Folded: 54cm Height: 169cm <b>£69.99</b>	Weight: 1.69kg Load: 8.0kg Folded: 56cm Height: 160cm <b>£197.99</b>
<b>BH02 Ball Head</b> Quick release plate, spirit level, 360 degree rotation, dual control knobs	<b>BH22 Ball Head</b> Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs
Weight: 0.21kg Load: 6.0kg <b>£22.99</b>	Weight: 0.40kg Load: 8.0kg <b>£31.99</b>

## hahnel

### NEW RANGE

Brand new range of groundbreaking, lightweight yet sturdy tripods, supplied complete with removable heads.

### Hahnel Triad 30 Lite - £39.99

4 section magnesium alloy tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with alloy ball head, and carrying case.

### Hahnel Triad 60 Lite - £59.99

4 section aluminium tripod, legs extendable at 3 different angles, reversible centre column, built in spirit level. Supplied with 3-way fluid damped pan/tilt head, and carrying case.

### Hahnel Triad 90 Lite - £79.99

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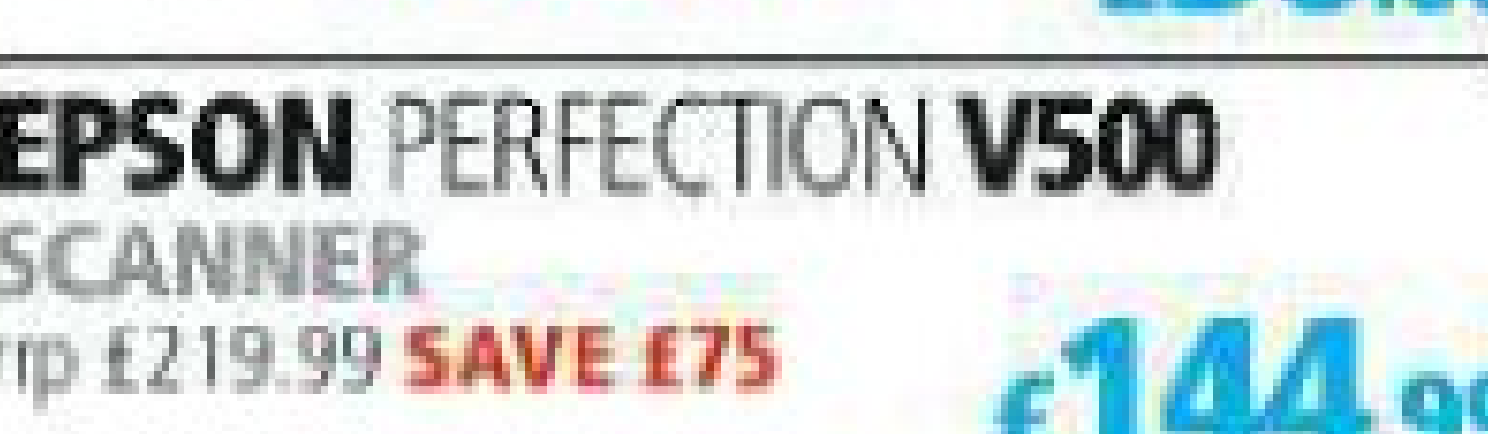
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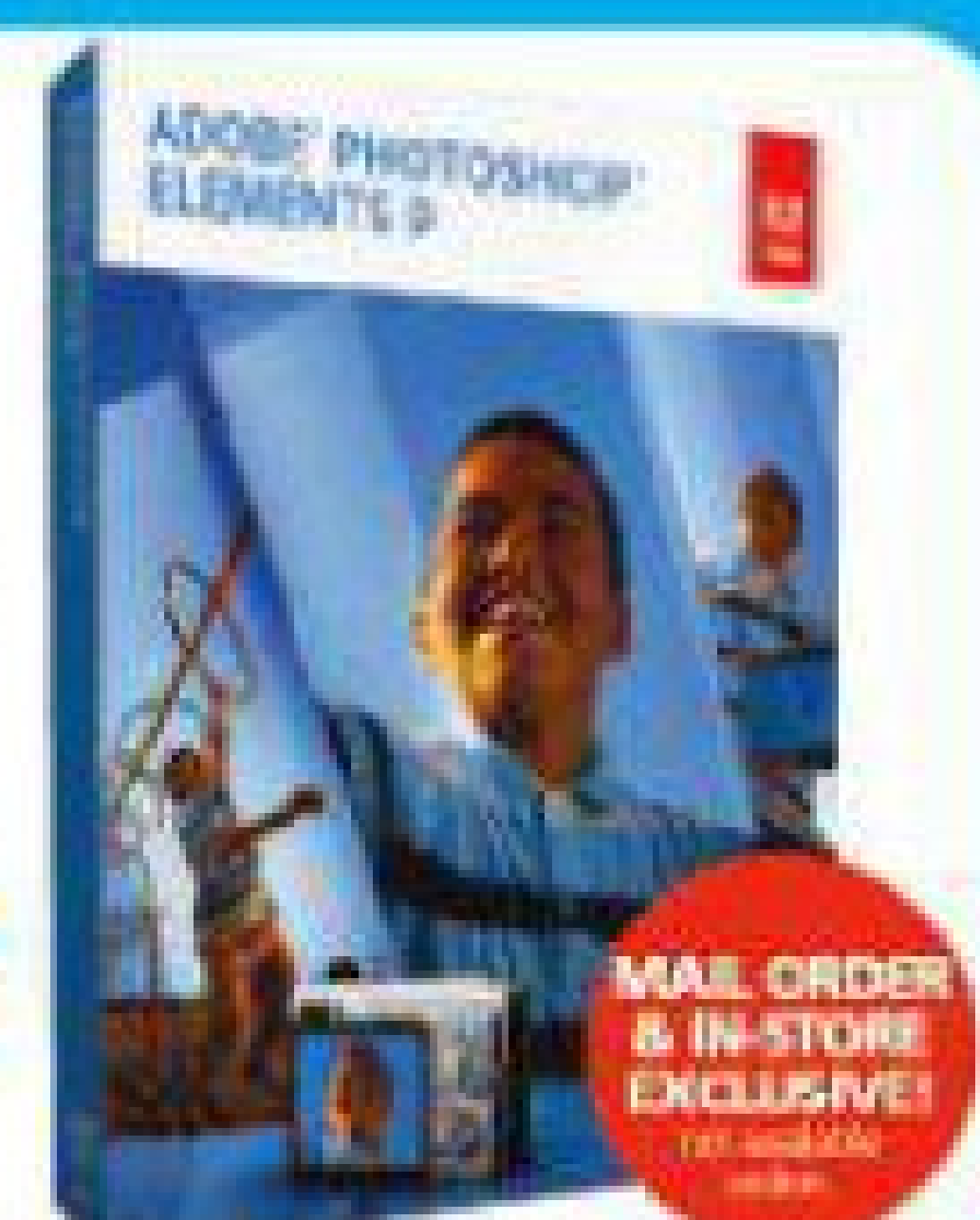
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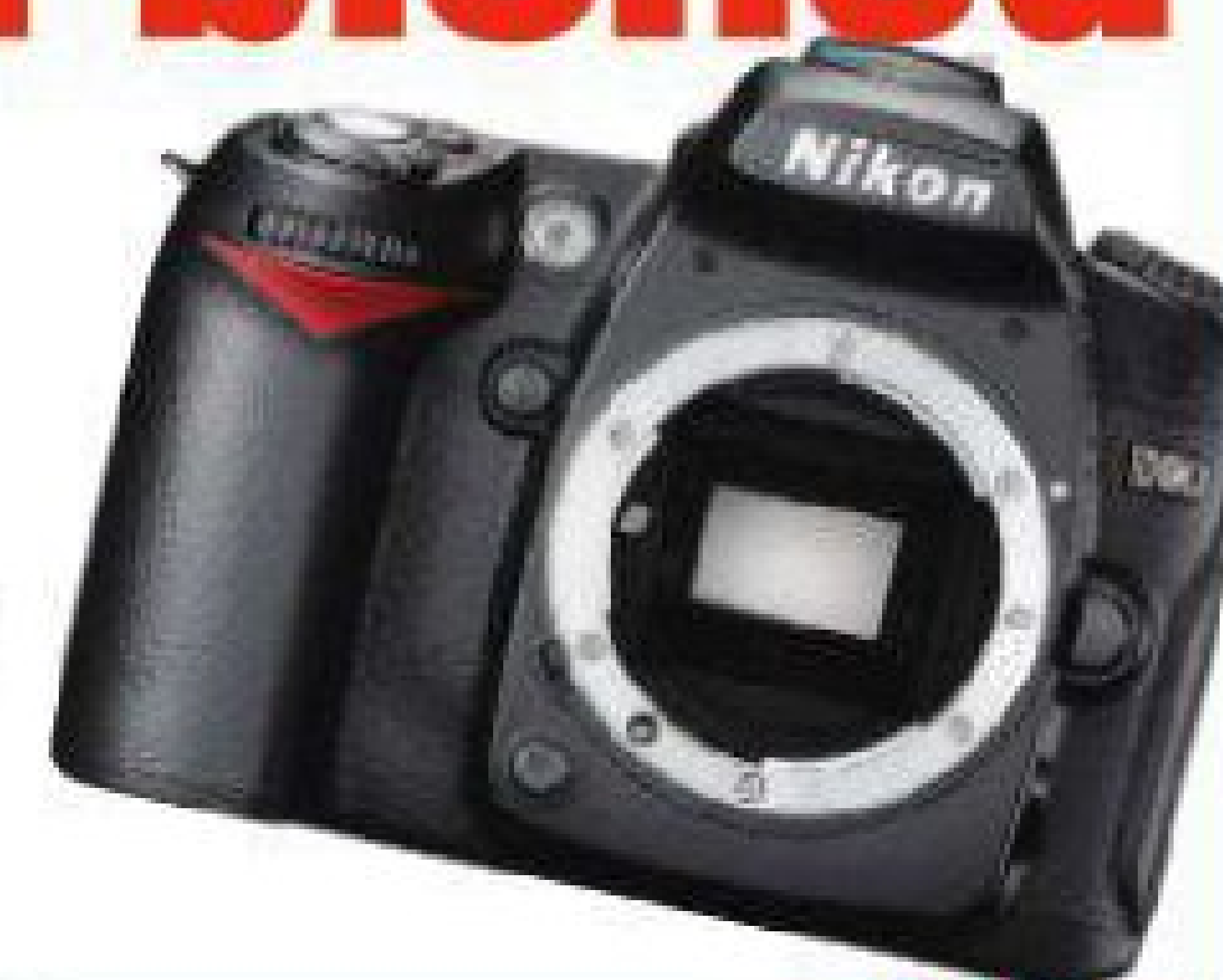
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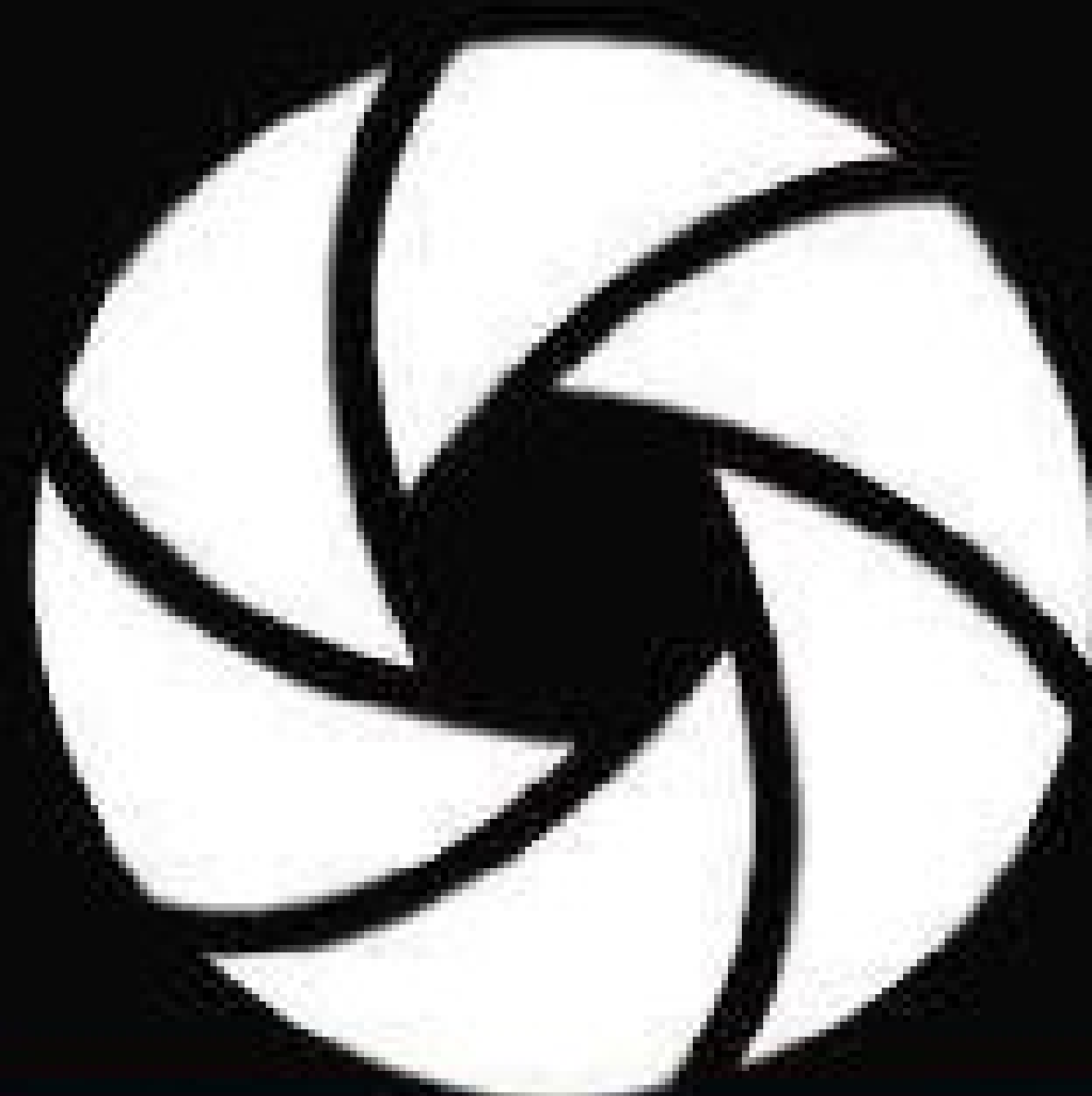
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100MM F3.5 L Macro USM	E++ / Mint £929 - £949
200mm F1.8 L USM	Exc £1,849
400mm F2.8 L USM	E+ £2,799
Canon 500mm F8 Reflex	E++ £59
Sigma 18-50mm F2.8 EX DC	Mint £229
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Sigma 20mm F1.8 EX DG	E++ £349
Sigma 24-60mm F2.8 EX DG	E+ £199
Sigma 28-70mm F2.8 AF	E+ £59
Sigma 28-135mm F3.5-5.6 Asph	E++ £59
Sigma 50-500mm F4-6.3 Apo DG HSM	E+ £459
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-210mm F4-5.6	E+ £39
Sigma 70-210mm F4-5.6 UC AF	E+ £49
Sigma 75-300mm F4-5.6 Apo AF	E+ £59
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 105mm F2.8 EX Macro	E++ £179 - £279
Sigma 120-400mm F4.5-5.6 Apo DG HSM	E+ £499
Sigma 300mm F4 Apo	E++ / Mint £259 - £299
Sigma 400mm F5.6 AF	As Seen £59
Sigma 400mm F5.6 Apo AF	E+ £349
Sigma 500mm F4.5 APO EX DG HSM	E++ £2,399
Takara 200-500mm F5.6-6.3 D LD AF	E++ £849
Takara 16-50mm F2.8 ATX Pro DX	Mint £549
Zeiss 25mm F2.8 Distagon ZS	E++ £549

## Canon Manual



FINAE Black Body Only	Exc / E+ £199 - £299
F1 Black Body Only	Exc £129
T20 Body Only	As Seen / E+ £69 - £99
T70 + 28mm F2.8	E+ £29
T50 + 50mm F1.8	E+ / E++ £25 - £29
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Chrome Body Only	E+ £59
AV1 Black Body Only	E+ £49
AV1 Chrome + 50mm F1.8	E+ £49
AV1 Chrome Body Only	E+ / E++ £49
EX Auto + 50mm F1.8	As Seen £59
EX Auto + 50mm F1.8 EX	E+ £149
FT QL Chrome + 50mm F1.8	E+ £59
FTB QL Chrome + 50mm F1.8	E+ £59
24mm F2.8 Black	E+ £79
24mm F2.8 FD	E+ £85
24-35mm F3.5 FD L	E++ £399
28mm F2.8 Black	E++ £29 - £35
28mm F2.8 FD	As Seen / E++ £19 - £39
28-55mm F3.5-5.6 FD	E+ / E++ £49
35mm F3.5 Black	E+ £25 - £35
35-70mm F3.5-5.6 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £30
35-105mm F3.5 FD	E+ £79
50mm F2.8 Macro	E++ £59
50mm F3.5 Black + FD25 Tube	E+ £59
50mm F3.5 FD Macro + Tube	As Seen / E++ £49 - £59
50mm F3.5 FL Macro + Tube	E++ £85
70-150mm F4.5 FD	E++ £29
70-210mm F4 FD	As Seen / E++ £30 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
80-200mm F4 Black	E+ £59
80-200mm F4 FD	E+ £59
100mm F2.8 Black	E+ £69 - £75
100mm F2.8 FD	E+ £75
100mm F4 FD Macro	E+ £119 - £159
100mm F4 FD Macro + Tube	E+ / E++ £149 - £179
100mm F4 Macro Black	E+ £79
100-300mm F3.5 Black	E+ / E++ £39 - £45
100-300mm F5.6 FD	E+ £29
100-300mm F5.6 FL	E++ £49
100-300mm F5.6 FD	E+ £79
135mm F3.5 FD	E++ £29 - £35
200mm F2.8 Black	Exc £69
200mm F2.8 FD	E+ £59
200mm F4 FD	As Seen / E++ £29 - £45
300mm F2.8 FD L	Exc £850
300mm F4 FD	E+ / E++ £149 - £179
300mm F5.6 Black	E+ £55
300mm F5.6 FD	E+ / E++ £59 - £79
400mm F4.5 Black	E+ £299
500mm F8 Reflex	E+ £139
U.S. Marine 400mm F4.5 Black	E++ £599
2x Extender	E+ / E++ £45
2x Extender	E+ / E++ £39 - £59
Autobellows + Copier	E+ / E++ £59
Film Chamber 250	E+ £85
Eye Level Finder F	Exc £29
Eye Level Finder FN	E+ £49
Servo EF Finder	E+ £75
Speed Finder F	As Seen £55
177A Speedlite	E+ / E++ £9 - £15
188A Speedlite	E++ £15
244T Speedlite	E+ / E++ £15
217T Speedlite	E+ £19
300TL Speedlite	E+ / E++ £35 - £49
5330 Speedlite	E+ £108
ML3 Macroite	E+ / E++ £75 - £139

AE Motordrive FN	E++ £95
AE Powerwinder FN	E+ / E++ £79 - £95
MA Drive Set	E++ £59
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+ / E++ £5 - £29

## Contax 645 Series

35mm F3.5 Distagon	E++ £1,150
45mm F2.8 Distagon	E++ £699 - £899
55mm F3.5 Distagon	E+ / E++ £849 - £899
120mm F4 Apo Macro	E+ / E++ £1,249 - £1,299
140mm F2.8 Sonnar	E++ / Unused £699 - £999
210mm F4 Sonnar	E++ / Mint £849 - £899
AE Prism Finder	E++ £189
GBM Hood	E++ £45 - £59
LAGO Cable Switch	E++ £39
MFB-2 Polaroid Mag	E+ £99
MSB1 Flash Bracket	Mint £179

## Contax G Series

G2 Body Only	E+ £419
10mm F8 G + Finder	E+ £399
21mm F2.8 G + Finder	E++ £449
28mm F2.8 G - Black	E++ £239
35-70mm F3.5-5.6 G Vario	E++ £399 - £449
90mm F2.8 G	Exc / E+ £79 - £189
GD1 Databack	E+ £39
TLA140 Flash	E+ / Mint £39 - £59
TLA200 Flash	E+ / E++ £79 - £119

## Contax SLR Series



N1 + 24-85mm	E++ / Unused £449 - £750
NX + 28-80mm	E++ / Unused £349 - £499
AX Body Only	Exc / E+ £299 - £499
RTS3 Body Only	E+ £399
RX Body Only	As Seen / E+ £179 - £249
S2 Body Only	E++ £549
ST Body Only	E++ £299
Aria Body Only	E+ / E++ £199 - £249
RTS + Winder	E+ £195
167MT Body Only	E+ / E++ £89 - £139
137MA Body Only	E+ £99
137MD + Grip Body Only	E+ £89
139 Body Only	E+ £59
Preview Body Only	E+ / E++ £179 - £249
F3.5 Body Only	E+ £1,099
18mm F4 MM	E+ / E++ £549 - £599
21mm F2.8 MM	Mint £1,699
24-85mm F3.5-4.5 AF	E++ £499
25mm F2.8 MM	E++ £399
28mm F2.8 AE	E++ £599
28mm F2.0 MM	E++ £799
28mm F2.8 MM	E+ / E++ £179 - £249
28-70mm F3.5-4.5 MM	E+ / Mint £219 - £379
28-80mm F3.5-5.6 AF	E++ / New £279 - £399
35-135mm F3.5-4.5 MM	E+ £649 - £849
50mm F1.7 AE	E++ £85
80mm F2.8 AE Macro	E+ / Mint £499 - £599
70-300mm F4-5.6 AF	E++ / Unused £499 - £799
80-200mm F4 MM	E+ / Mint £279 - £450
95mm F2.8 AE	E++ £225
95mm F2.8 MM	Mint £299
100mm 12.8 AE Macro	E++ £599 - £849
100mm F3.5 AE	E++ £249
135mm F2 (80 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £169
135mm F2.8 MM	E++ £199
180mm F2.8 AE	E++ £449
180mm F2.8 MM	E+ / E++ £329 - £499
200mm F2.8 MM	Mint £3,249
200mm F3.5 AE	As Seen / E++ £149 - £225
300mm F4 MM	E+ / E++ £249 - £550
TLA20 Flash	E+ £39
TLA280 Flash	E++ / Mint £99 - £119
TLA30 Flash	As Seen / Mint £29 - £59
TLA360 Flash	E++ / Mint £179 - £199
TLA480 Flash	E++ £279

## Digital SLR Cameras

Canon EOS 10S MkII Body Only	Mint £3,699
Canon EOS 10 MKIN Body Only	
As Seen / E+ £599 - £849	
Canon EOS 10 MKIN Body Only	E+ £549
Canon EOS 80 Body Only	E+ / Mint £649 - £729
Canon EOS 80D Body Only	E++ / Mint £649 - £659
Canon EOS 40D Body Only	E++ / Mint £379 - £399
Canon EOS 30D Body Only	E+ / E++ £249 - £299
Canon EOS 20D Body Only	E+ / E++ £199 - £219
Canon EOS 10D + BG-E3 Grip	As Seen £119
Canon EOS 10D + BG-E3	E++ £199
Canon EOS 400D + 18-55MM	E++ £249
Canon EOS Rebel	E+ £149
Contax N Digital Body + 24-85mm	E++ £1,699
Fuji S5 Pro Body Only	E++ £499
Fuji S2 Pro Body Only	As Seen / E+ £59 - £159
Nikon D2X Body Only	E+ / E++ £599 - £799
Nikon D1X Body Only	E+ £299 - £349
Nikon D700 Body Only	Mint £1,550
Nikon D300 Body Only	E++ £999
Nikon D100 + MB-D100 Grip	E+ £179
Nikon D80 Body Only	E++ / Mint £299 - £399
Nikon D70S Body Only	E++ / Mint £179 - £229
Nikon D70 Body Only	E+ / E++ £159 - £179
Nikon D60 Body Only	E+ / E++ £199 - £219
Nikon D60 Body Only	E+ £159
Olympus E3 Body Only	Mint £549
Olympus E1 + HLD-2 Battery Grip	E++ £249 - £259
Olympus E1 Body Only	E+ £179
Olympus E200 + 14-55mm	Mint £349
Olympus E200 + HLD5 Grip	E++ £399
Olympus E900 + HLD-5 Grip	Mint £299
Olympus E450 + 14-42mm	E++ £249

Olympus E-P2 Black + 17mm	Mint £549
Olympus E-P2 Black Body Only	E++ / Mint £399 - £419
Olympus E-P1 + 14-42mm F3.5-5.6 ED	E++ £219 - £229
Olympus E-P1 Body Only	E+ / Mint £169 - £199
Panasonic Lumix L1 Body Only	E++ £249
Panasonic GH1 Body Only	E++ / Mint £399 - £429
Panasonic GF1 Body Only	E++ / Mint £199 - £219
Panasonic G1 + 14-45mm	Mint £249
Panasonic G1 Body Only	E++ £199
Pentax K20D + 18-55mm + D-BG2 Grip	E++ £449
Samsung NX100 + 20-50mm	Mint £239
Sony A700 Body Only	E++ £449
Sony A230 + 18-55mm	E++ £199

## Hasselblad H Series

H3D Complete	Mint £9,999
H1 Body + AE Prism + Magazine	E++ £1,499
35mm F3.5 HC	E++ £1,899
150mm F3.2 HC	E++ £1,399
HM 1632 Magazine	E+ / Mint £169 - £399
HM100 Polaroid Mag	E++ £129 - £149
BCH Charger + 9.6V Battery	E+ £119

## Hasselblad V Series

503CW Black Body + CW Winder	E++ £899
50DLX Black Body Only	E++ £440 - £450
SWC Complete	E++ £1,350
SWCM Complete	E+ £1,199
Arc Outfit	E++ £2,250
30mm F3.5 CF Fisheye	E++ £3,299
40mm F4 C.T. BLACK	E+ £699
50mm F4 C Chrome	As Seen £199
50mm F4 CF RLE	E+ £599
50mm F4 CF	Exc Demo £1,899
50mm F4 Classic ZV	Unused £2,999
60mm F3.5 C Black	Exc £399
60-120mm F4.8 FE	E+ £849
80mm F2.8 FE	E++ £499
100mm F3.5 CF	E+ £449
120mm F4 CF Macro	E++ £899 - £949
135mm F5.6 C Macro	E+ / E++ £249 - £349
135mm F5.6 S Planar	E++ £249
150mm F4 C Black	E+ / E++ £149 - £299
150mm F4 C Chrome	Exc £149
150mm F4 CF	As Seen / E++ £299 - £449
150mm F4 CF	Exc Demo / E++ £799 - £1,499
250mm F4 FE	E++ £599 - £749
250mm F5.6 C Black	E+ £249
250mm F5.6 C Chrome	As Seen / E+ £149 - £249
250mm F5.6 CF	Unknown / E++ £499
350mm F5.6 C Black	Exc £449
2x Multi Converter	E+ £249
2x Converter	E++ / Mint £299 - £449
2x Converter	E++ £80
2x Converter	E++ £40
2x Converter	E+ / E++ £35 - £75
70 Chrome Mag	E+ / E++ £89
A12 Black Mag	As Seen / E+ £79 - £99
A12 Chrome Mag	E+ / E++ £8



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# ffordes

photographic

## Nikon AF

F6 Body Only	E++ / Mint £849 - £889
F5 Anniversary Body Only	Unused £1,199
F5 Body Only	Exc / E++ £199 - £499
F4E Body Only	E++ £299
F4S + MF23 Back	E++ £219
F4S Body Only	As Seen / E+ £149 - £199
F100 Body + MB15 Grip	E++ £199
F100 Body Only	E+ / E++ £129 - £239
F90X + MB10 Grip	As Seen / E++ £99 - £129
F90X Body Only	Exc / E++ £39 - £129
F80 Body Only	E+ / E++ £49 - £179
F801 Body Only	E+ / E++ £49 - £59
F80 Black + MB10 Grip	E+ £89
F80 Black Body Only	E+ / E++ £79 - £89
F80 Chrome Body Only	E+ £79
F75 Black Body Only	E++ £49
10.5mm F2.8 G AF ED DX Fisheye	E++ £369
12-24mm F4 G AFS DX ED	Mint £599
14mm F2.8 AFD	E++ £799
17-55mm F2.8 G AFS DX IFED	E+ £949
18-35mm F3.5-4.5 AFD	E+ / E++ £199 - £249
18-70mm F3.5-4.5 G AFS ED DX	E+ / E++ £109 - £149
18-135mm F3.5-5.6 G AFS DX	E++ £159
18-200mm F3.5-5.6 G AFS DX VR	E+ / E++ £329 - £349
20-35mm F2.8 AFD	E+ £449
24mm F2.8 AF	E+ £199
24mm F2.8 AFD	E++ £249
24-50mm F3.3-4.5 AFD	E+ £119
24-120mm F3.5-5.6 ED AFD	As Seen / E++ £39 - £179
24-120mm F3.5-5.6 G AFS ED VRE++ / Mint	£279 - £399
28-70mm F3.5-4.5 AFD	E+ / E++ £99 - £129
28-70mm F3.5-4.5 AFN	E++ £79
28-80mm F3.5-5.6 AFG	E++ £39
28-80mm F3.5-5.6 AFD	Unused £69
28-80mm F3.5-5.6 AFG	E+ £39
28-85mm F3.5-4.5 AF	Exc / E+ £59 - £79
28-100mm F3.5-5.6 AFG	E+ / Mint £49 - £59
28-105mm F3.5-5.6 AFD	E++ £149
35mm F1.8 G AFS DX	Mint £159
35mm F2 AFD	E++ £199
35-70mm F2.8 AFD	E++ £399
35-70mm F3.3-4.5 AF	E+ £49
35-70mm F3.3-4.5 AFN	E++ £49
35-105mm F3.5-4.5 AF	E+ £99
55-200mm F4.5-5.6 AFS DX G VR	Mint £129
60mm F2.8 AFD Micro	E++ £249
70-200mm F2.8 G AFS ED VR	E+ / E++ £399 - £1,049
70-200mm F2.8 G AFS VR	E+ £1,099
70-210mm F4 AF	E+ / E++ £149 - £249
70-300mm F4.5-5.6 AFG	E+ / Mint £69 - £89
70-300mm F4.5-5.6 ED AFD	E+ £139
70-300mm F4.5-5.6 G AFS VR	E++ £299
75-240mm F4.5-5.6 AFD	Unused £69
80-200mm F2.8 ED AFD	E+ £399
80-200mm F2.8 ED AFD	E++ £849
80-200mm F4.5-5.6 AFD	E+ £39
80-400mm F4.5-5.6 AFD VR	E++ £799
85mm F1.8 AF	E+ £219
105mm F2.8 AFD Micro	E++ £429 - £449
180mm F2.8 AF	E+ £299
180mm F2.8 ED AFD	E++ £459
300mm F2.8 IFED AF	Exc £1,199
Cosina 100mm F3.5 AF Macro	E+ £39
Sigma 10-20mm F4-5.6 DC HSM	E++ £309
Sigma 10-20mm F4-5.6 EX DC	Mint £309
Sigma 15mm F2.8 EX Fisheye	E++ £359
Sigma 17-35mm F2.8-4	E++ £129
Sigma 18-125mm F3.8-5.6 DC OS HSM	E++ £179
Sigma 18-250mm F3.5-5.6 DC OS	E++ £319
Sigma 20mm F1.8 EX DG RF	E++ £349
Sigma 24mm F1.8 EX DG	Mint £249
Sigma 28mm F1.8 EX DG	E++ £199
Sigma 28-70mm F2.8 D EX	E++ £159
Sigma 28-105mm F2.8-4 D	E+ £79
Sigma 28-300mm F3.5-6.3 SLD	Unused £69
Sigma 30mm F1.4 DC EX HSM	E++ £279
Sigma 50-150mm F2.8 APO HSM II	E++ £399 - £449
Sigma 50-500mm F4-6.3 APO DG	E++ £849
Sigma 55-200mm F4-5.6 DC	Unused £69
Sigma 70-210mm F3.5-4.5 APO	E+ £49
Sigma 70-210mm F4-5.6 UC AF	Mint / Unused £69
Sigma 70-300mm F4-5.6 APO Macro	E+ £99
Sigma 80-400mm F4.5-5.6 APO DG OS	E+ £599 - £659
Sigma 120-400mm F4.5-5.6 APO DG HSM	E++ £599
Sigma 170-500mm F5-6.3 APO	E++ £599
Sigma 300mm F4 APO AF	E++ £249
Sigma 300mm F2.8 D APO EX HSM	E++ £1,399
Tamron 11-18mm F4.5-5.6 Di II	E++ £279
Tamron 18-250mm F3.5-6.3 Di AF II	E+ £179
Tamron 55-200mm F4-5.6 Di II	E++ £59
Tokina 12-24mm F4 ATX PRO SD	E++ £349
Tokina 20-35mm F2.8 ATX Pro	E+ £249
Tokina 28-70mm F2.8-2.9 ATX Pro	E++ £249
Vivitar 28-70mm F2.8 Series I	Unused £149
Vivitar 28-105mm F4-5.6 AF	Unused £59
Zeiss 28mm F2 Disagion ZF	Mint £749
TC-20E Converter	E+ £159
TC-20EII Converter	E++ / Mint £179 - £199
TC16A Teleconverter	Unused £99
Sigma 1.4x APO EX Converter	E++ £119
Tamron 1.4x Converter	Unused £75
MF21 Multi Control Back	E+ / Unused £25 - £59
MF22 Databack	E++ £25
MF25 Databack	E+ £29
MF27 Databack (F5)	Unused £39
SB20 Speedlight	E++ £39
SB21B Ringflash	E++ £149 - £179
SB23 Speedlight	E++ £129
SB24 Speedlight	E+ £49
SB25 Speedlight	E+ / E++ £69 - £75
SB28 Speedlight	E++ £79 - £89
SB29 Speedlight	Mint £179
SB50DX Speedlight	E++ / Mint £79

## Nikon Manual



F3AF Body Only	E+ £259
F3HP + MD4 Motor Drive	E+ / E++ £199 - £469
F3HP + MF14 Databack	E+ £249
F3HP Body Only	Exc / E+ £149 - £239
F3 + MD4 Motor Drive	E+ £149 - £159
F3 Body Only	Exc / E+ £149
F2AS Black Photomic Body Only	E++ £349
F2AS Chrome Body Only	E+ £399
F2A Black Body Only	Exc / E+ £199 - £249
F2A Chrome Body Only	Exc / Mint £189 - £750
F2S Black Body Only	E+ £199
F2 Photomic Black Body Only	E+ £199 - £249
F2 Photomic Chrome Body Only	Exc / E+ £149 - £199
F Photomic FTN Body Only	Exc £199
FM2N Black Body Only	E+ / E++ £125 - £159
FM2N Chrome Body Only	E+ £159
FM Chrome Body Only	E+ £79 - £99
FE2 Black Body Only	E+ £129
FE2 Chrome Body Only	E+ £129
FE Black Body Only	E+ £79 - £89
FE Chrome Body Only	E+ £89 - £99
F301 Body Only	E+ £25 - £35
FG Black Body Only	E++ £79
FG Chrome Body Only	E+ £59 - £65
EM Body Only	E+ / E++ £39 - £45
NASA F Photomic FTN + 50mm F1.4	E++ £1,999
NASA F Photomic FTN + 50mm F1.4 Non Al	E+ £1,799
NASA F2S Black + Drive + 55mm F3.5	E+ £2,399
National Guard Mikalmar FS + 502	E+ £479
NYPD F Photomic + 50mm F2	E+ £829
NYPD Mikalmar FTN + 135/3.5	E+ £429
Terence Spenser F Photomic + 135/3.5	E+ £1,349
Terence Spenser F Photomic F + F36 Drive	Exc £1,599
15mm F2.8 UW + Finder	E++ £399
20mm F2.8 UW Nikkor	E++ £199
24mm F2.8 AIS	E+ / Unused £149 - £450
28mm F2.8 AI	As Seen £175
28mm F2.8 Series E	Unused £150
28mm F3.5 AI	E+ £69 - £75
35mm F1.4 AI	As Seen £249
35mm F1.4 AIS	E++ £549
35mm F2 AIS	Mint / Unused £450
35mm F2.8 J	Exc £65
35mm F3.5 PC Shit	Exc / E++ £259
35-70mm F3.5-4.5 AIS	Exc / E++ £19 - £79
35-105mm F3.5-4.5 AIS	Exc / E+ £79 - £149
35-135mm F3.5-4.5 AIS	E+ / Mint £129 - £149
43-88mm F3.5 Auto	Unused £175
43-88mm F3.5 Non AI	E+ £75
45mm F2.8 P	Unused £399
50mm F1.8 AIS	E++ £79
50mm F2 Non AI	E+ £39
50-300mm F4.5 AI	E+ £399
55mm F2.8 AIS Micro	As Seen / E++ £79 - £165
55mm F3.5 Micro Non AI	E+ £79
55mm F3.5 Non AI Micro	Exc £59
70-210mm F4 Series E	E+ / Unused £59 - £195
85mm F1.8 Non AI	E++ £299
100-300mm F5.6 AIS	E+ £129 - £179
105mm F1.8 AI	E+ £259
105mm F2.5 AI	E+ £195
105mm F2.5 AIS	E++ £195
105mm F3.5 AI	E++ £75
135mm F3.5 Non AI	Exc / E+ £49 - £65
135mm F3.5 Non AI	E+ £65
180mm F2.8 AI	E+ £299
180mm F2.8 ED AIS	Unused £399
200mm F2 IFED AIS	E+ £1,999
200mm F4 Non AI	E+ £79
200mm F5.6 Micro	E++ £499
300mm F4.5 AI	E+ £149
NASA 800mm F5.6 IFED AI	As Seen £800
MF8 Rewind Back	Exc / E++ £35 - £40
MPC Polaroid Mag for F3	E++ £125
Rapio Kit Model PF	Mint £499
SB10 Speedlight	E+ / Mint £15 - £19
SB11 Speedlight	Unused £175
SB12 Speedlight	E++ £39
SB15 Speedlight	E+ £20
SB16 Speedlight	E++ £75 - £95
SB17 Speedlight	E+ £35
SB18 Speedlight	E+ / Unused £10 - £30
SB20 Speedlight	E++ £39 - £49
SB21B Ringflash	E++ £179
SB4 Speedlight	E+ £15
SB6 Speedlight	E++ £15

## Olympus OM Series

OM4Ti Black + 50mm F1.8	E+ £299
OM4Ti Black Body	Exc £149
OM4Ti Titanium Body Only	E+ £199
OM4 Black + 50mm F1.8	Exc / E+ £149 - £199
OM4 Black Body Only	Exc / E+ £129 - £149
OM2SP Black Body Only	E+ £129
OM2N Chrome + 35-70mm	E+ £119
OM2N Chrome + 50mm F1.8	E+ £89
OM2N Chrome Body Only	E+ £75
OM2N Black Body Only	E+ £79
OM2 Chrome Body Only	E+ £49
OM1N Chrome Body Only	As Seen / E+ £65 - £79
OM40 Black + 50mm F1.8	E+ £79
OM40 Black Body Only	Exc / E+ £49 - £79
OM20 Chrome + 50mm F1.8	E++ £59
OM10 Chrome + 50mm F1.8	E+ £59
OM10 Chrome Body	E++ £39
OM10 Chrome Body + WAAdapter	E+ £39
OM101 + 50mm + 35-70mm + 70-210mm	As Seen £99
24mm F2.8 Zuiko	E+ £299
28mm F2.8 Zuiko	E+ £39
28mm F3.5 Zuiko	E+ £29 - £35
35mm F2.8 Zuiko Shift	E++ £349
35-70mm F3.5-4.5 Zuiko	E+ / E++ £39 - £95

35-70mm F3.5-4.8 Zuiko	E+ £39
35-70mm F4 Zuiko	Exc / E++ £29 - £45
35-105mm F3.5-4.5 Zuiko	E+ / E++ £39
50mm F2 Macro Zuiko	E+ £329
50mm F3.5 Macro Zuiko	E+ / E++ £99 - £119
50-250mm F5 Zuiko	E++ £299 - £349
65-200mm F4 Zuiko	E+ / E++ £99 - £159
75-150mm F4 Zuiko	As Seen / Mint £15 - £65
80mm F4 Auto Macro Zuiko	E+ / E++ £145 - £225
80mm F4 Macro Zuiko	E+ / E++ £159 - £199
85-250mm F5 Zuiko	E++ £175
100-200mm F5 Zuiko	E++ £59
135mm F4.5 Macro Zuiko	E+ £139
135mm F4.5 Zuiko Macro	E++ £179 - £249
180mm F2.8 Zuiko	E+ £349
200mm F4 Zuiko	E+ £59
300mm F4.5 Zuiko	E+ £129
400mm F5.3 Zuiko	E++ / Mint £399
600mm F5.5 Zuiko	E+ £399
F280 Flash	E+ / E++ £59 - £79
T10 Ringflash	E+ £75
T18 Flash	E++ £15
T20 Flash	E+ / E++ £9 - £25
T28 Flash Head	As Seen £49
T32 Flash	E+ £15 - £35
T45 Hammershead Flash	E++ £175

## Pentax 645 Series



645NII + 120 Insert	E++ £499
645N Complete	E++ £499 - £549
645N + 45-85mm FA	E+ £749
645N + 80-180mm	E+ / E++ £699 - £749
645 + 45-85mm	E+ £499
645 Complete	E+ / E++ £269 - £299
45mm F2.8 A	E++ £199 - £249
55mm F2.8 A	E++ £225
80-180mm F4.5 A	E+ / E++ £299 - £399
120mm F4 A Macro	E+ £329
150mm F3.5 A	E++ £159
200mm F4 A	E+ / E++ £129 - £159
120 Insert	E+ / Mint £59 - £79
220 Insert	E+ / E++ £29 - £59

## Pentax 67 Series

67II + AE Prism	E++ £339
67II Body Only	Exc £549
67 Mirror Up + TTL Prism	E+ £349 - £399
6x7 Mirror Up Complete	E+ £499
6x7 Mirror Up + TTL Prism	E+ / E++ £349
6x7 Mirror Up + Prism	As Seen £199
6x7 Non Mirror Up + Prism	Exc £199
35mm F4.5 Fisheye Takumar	As Seen / E+ £249 - £350
45mm F4 SMC	E++ £299
55mm F3.5 Takumar	As Seen £129
55mm F4 SMC	E+ £259
75mm F4.5 Shift	Exc / E+ £299 - £329
75mm F4.5 SMC	E+ £249
100mm F4 SMC Macro	Mint £399
135mm F4 Macro	E+ £199
135mm F4 Macro Takumar	Exc / E++ £149 - £229
150mm F2.8 Takumar	As Seen / E+ £109 - £179
165mm F2.8	As Seen / E++ £79 - £199
200mm F4	Exc / E++ £139 - £249
200mm F4 Takumar	E+ / E++ £99 - £199
300mm F4	Exc / E++ £279 - £349
300mm F4 Takumar	As Seen / E+ £199 - £349
500mm F5.6	E++ £799 - £1,399
900mm F4 Takumar	E++ £2,499
T8-2x Rear Converter	E+ £89
Vivitar 2x Converter	Exc / E++ £29 - £79
6x7 Right Anglefinder	E++ £75
Extension Tube Set 1/2/3	E+ / E++ £75
Wooden Grip 6x7/67	E+ / E++ £59 - £79

## Rollei 6000 Series



6008AF Complete	E++ / Mint £1,699 - £2,750
6008 Pro Complete	E++ £899
6008 Complete	E+ £625
6006 MK1 Complete	E+ / E++ £399 - £399
6001 Complete	E++ £349
50mm F4 HFT	E+ / E++ £299 - £399
50mm F4 PD	E+ £350
50mm F4 PD EL	E+ / Mint £449 - £599
90mm F2.8 HFT	E+ £199
120mm F5.6 HFT	E+ £399
150mm F4 EL	E+ £499
150mm F4 HFT	Exc / E++ £199 - £249
150mm F4 HFT	E++ £299
150mm F4 PQ	E++ £549 - £650
150mm F4 PQ Tele Xena	E+ £499
250mm F5.6 HFT	E+ / E++ £299 - £399
350mm F5.6 HFT	E+ £499
2x HFT Converter	E+ £89
120 Insert	E+ / Mint £15 - £20
120 Magazine (6006)	E+ / E++ £59 - £125
120 Magazine (6008)	E+ / E++ £99
120 Magazine (6x4.5) 6008	E++ £199
220 Magazine (6009)	E++ £399
Polaroid Mag 6006	E+ £39
Polaroid Mag 6008	E+ / Mint £35 - £179
45 Degree Prism	E+ / E++ £179 - £259
90 Degree Prism	Exc Demo £349

Rollei SL66 Series - Please Phone  
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EOS 10 mkII 10.1mp body only +box .....exc + £1,599.00  
EOS 10 mkII 10.1mp body only +box +mint .....exc + £1,800.00  
EOS 10D 8mp body .....exc + £150.00  
EOS 300 8.2mp body +box .....exc + £349.00  
EOS 400 10.1mp body .....exc + £449.00  
EOS 50D 15.1mp body .....exc + £579.00  
EOS 350D 8mp +18-55mm +box .....exc + £249.00  
EOS 400D 10mp +18-55mm .....mint .....£329.00  
EOS 450D 12mp +18-55mm .....exc + £399.00  
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BGE2N battery grip .....exc + £129.00  
Hahnel BGE3 battery grip (400D) .....mint .....£39.00  
BGE4 battery grip (50D) .....mint .....£189.00  
BGE5 battery grip +box (450D, 1000D) .....exc + £269.00  
BGE7 battery grip (70D) .....mint .....£139.00  
CB-2LIE Charger +NB2L battery .....exc + £50.00  
Power Adaptor CA PS400 (511 Twin) .....exc + £79.00  
OC-E3 Off Camera Shoe Cord .....mint .....£50.00

### CANON EOS 35MM FILM SYSTEM

EOS 1n body .....exc + £199.00  
EOS 3 body +box .....mint .....£199.00  
EOS 5 body .....exc + £99.00  
EOS 5 body (date model) .....exc + £60.00  
EOS A2E body (USA EOS 5) .....exc + £70.00  
EOS 30 body, boxed .....mint .....£119.00  
EOS 50E body, boxed .....exc + £99.00  
EOS 50E body, boxed +EF 28-90mm .....exc + £139.00  
EOS 50E body, boxed +EF 35-70mm .....mint .....£129.00  
EOS 300 .....exc + £99.00  
EOS 500n .....exc + £49.00  
EOS 650 body +case .....exc + £49.00  
EOS 650 body .....exc + £29.00  
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TSE 24mm f2.8 +hood +case +box .....mint .....£899.00  
EF 100mm f2.8 Macro USM +filter +hood .....mint .....£369.00  
EF 28-70mm f4-5.6 +filter .....mint .....£149.00  
EF 28-135mm f3.5-5.6 +filter +hood .....mint .....£269.00  
EF 35-90mm f4-5.6 .....exc + £39.00  
EF 35-135mm f4.5-5.6 +CPL filter .....exc + £149.00  
EF 55-200mm f4.5-5.6 USM .....mint .....£119.00  
EF 70-300mm f4-5.6 DO IS +hood .....exc + £799.00  
EF 75-300mm f4-5.6 USM +filter (no AF) .....as seen .....£89.00

EF 75-300mm f4-5.6 USM mkII .....exc + £179.00  
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EFS 17-85mm f4-5.6 IS + (slight scratch front element) 3 months Gtee .....as seen .....£199.00  
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EFS 18-55mm f3.5-5.6 II +filter .....exc + £79.00

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APO, Hood, case, box .....Mint .....£899  
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Independent 'BGE5' battery grip (450D, 1000D) .....mint .....£69.00  
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MACRO 13.5-6.3 +hood .....mint .....£199.00  
Tamron AF VC XR Di LD IF ASPH 28-300mm .....mint .....£349.00  
Cobra 700AF Flashgun .....exc + £29.00  
Sunpak Power Zoom 5000AF .....mint .....£69.00  
Triplet Extension Tube Set +box .....exc + £119.00  
0.45x Add-on Lens 58mm fitting .....exc + £79.00

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430EZ Speedlite .....exc + £59.00  
ML3 Ring Flash +box .....mint .....£99.00  
HAS-2 TTL Hot Shoe Adaptor .....exc + £35.00  
E1 command back boxed (EOS 1) .....mint .....£39.00  
BP-220 Battery Pack (EOS 300 range) .....exc + £49.00  
Power Booster PBE2 .....mint .....£99.00

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FD Speed Finder (F1) .....exc + £99.00

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FD 200mm f4 .....exc .....£39.00  
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FD 2x Extender +case +box .....mint .....£199.00

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FD 70-210mm f4 .....mint .....£39.00  
FD 100-200mm f5.6 B/L .....exc + £69.00

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Optomax 100-300mm f5.6 .....exc + £45.00  
Soligor 70-225mm f3.5 .....exc + £79.00  
Tamron 28mm f2.5 Adaptall2 .....exc + £69.00  
Tamron 80-210mm f3.8-4 .....exc + £45.00  
Tamron SP 500mm f8 mirror +clamp .....exc + £120.00  
Tokina 500mm f8 mirror +hood .....exc + £79.00  
Tokina SD 35-70mm f3.5-4.8 +filter .....£45.00

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Speedlite 244T .....exc + £39.00  
Speedlite 244T .....exc + £35.00  
Speedlite 299T .....exc + £39.00  
Speedlite 300TL .....exc + £39.00  
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S8-26 Flash +case +box .....exc + £39.00  
S8-27 Flash .....mint .....£129.00  
AS-17 TTL/ISO module (F3) .....exc + £49.00  
DR-3 Right Angle Viewer (F3) .....mint .....£79.00  
BR-3 Macro Adapter Ring .....exc + £40.00  
Extension Tube PK 12mm .....exc + £59.00

### NIKON NIKKOR AF LENSES

AFS 16-85mm f3.5-4.5G VR ED DX +filter +hood .....mint .....£329.00  
AFS 18-55mm f3.5-5.6 DX VR +box .....mint .....£99.00  
AF 24-120mm f3.5-5.6D +hood +box .....exc + £229.00  
AFS 70-200mm f2.8G ED VR .....mint .....£995.00  
AFD 70-300mm f4-5.6D ED .....mint .....£229.00  
AF 70-300mm f4-5.6G +hood .....exc + £119.00

### NIKON NIKKOR MF LENSES

35mm f2 AI .....exc + £199.00  
55mm f2.8 AIS (3 months Gtee) .....exc + £149.00  
105mm f1.8 AIS .....exc + £995.00  
135mm f3.5 AUTO .....exc + £69.00  
300mm f4.5 AIS .....mint .....£299.00  
43-85mm f3.5 AUTO .....mint .....£69.00  
80-200mm f4 AIS .....exc + £139.00

### INDEPENDENT NIKON

Teleplus MC-7 2x converter AI .....mint .....£75.00  
Teleplus MC-7 2x converter AFD .....mint .....£60.00  
Canon MR20 Ringflash (50mm mount ring) .....mint .....£75.00  
Cosina 28-80mm f3.5-5.6 AIS .....mint .....£49.00  
Sigma EX 105mm f2.8D Micro +hood +box .....mint .....£299.00

### Sigma 55-200mm HSM +box AF

CF28A front cap .....£39.00

### NIKON HARD LENS CASES

CL43 (AF80-200) .....£30.00  
CL43A (AF80-200) .....£35.00

### NIKON ACCESSORIES (NEW)

MB-15 Battery pack (F100) .....NEW .....£99.00  
82mm L37C (UV) filter .....NEW .....£75.00  
HN-23 62mm screw-in Hood (80mm-200mm f4) .....NEW .....£32.99  
AF 85mm f1.8S .....NEW .....£32.99  
MC-22 Remote Cord (110 pin -> Banana plugs) .....NEW .....£57.99

### OLYMPUS SYSTEM

OM2n body .....exc + £129.00  
OM winder 2 .....exc + £80.00  
Variimagrifier +case +box .....mint .....£60.00  
Zuiko 28-48mm f4 .....exc + £99.00  
Zuiko 35-70mm f4 +filter .....exc + £79.00  
Zuiko 75-150mm f4 +case .....exc + £79.00  
Auto 310 shoe 2 .....£35.00  
£280 flashgun +book .....mint .....£99.00  
Teleconverter 2x (for 100mm, 135mm, 200mm) .....exc + £79.00

### INDEPENDENT OLYMPUS

Tamron 80-210mm f3.8-4 .....mint .....£59.00  
Tokina 70-210mm f4-5.6 +filter .....exc + £39.00  
Vivitar 28-200mm f3.5-5.3 .....exc + £39.00

### EXPOSURE METERS

Weston Master IV .....Exc + £70.00  
Weston Master II .....As Seen .....£25.00  
Minolta Auto Meter IVF +book +case (3 mths Gtee) .....exc + £179.00  
Weston Master V +case +case .....exc + £89.00  
Polaris Flash Meter (ISO 6 to 80000) +case .....mint .....£95.00

### PENTAX PK FILM CAMERAS

Pentax LX Winder .....exc + £149.00  
Pentax M2-M +35-80mm f4-5.6 .....exc + £89.00  
Pentax Winder MEII .....exc .....£30.00  
Pentax-M SMC 28mm f2.8 +filter (3 months Gtee) .....exc + £65.00

Pentax-M SMC 135mm f4 +filter +case .....mint .....£99.00  
Pentax-M SMC 200mm f3.5 .....mint .....£80.00  
Pentax Takumar 200mm f4 +hood .....exc + £75.00  
Pentax-A SMC 28-135mm f4 .....mint .....£239.00  
Pentax-M SMC 80-200mm f4.5 .....mint .....£79.00  
Pentax Angle Finder +case .....mint .....£59.00  
Pentax AF240Z flash +book .....exc + £35.00  
Pentax AF280T flash +AF11 +AFW1 +case .....mint .....£69.00

Pentax-M Bellows PK .....exc + £149.00  
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Sigma EF 430 SF TTL flash .....mint .....£40.00  
Tamron 80-210mm f3.8-4 Adaptall .....exc + £45.00  
Tokina ATX 35-200mm f3.5-4.5 .....exc + £40.00

### PENTAX 110 CAMERAS

Pentax 50mm f2.8 for 110 .....mint .....£39.00

### M42 SYSTEM

Pentax Spotmatic F Case .....£25.00  
Pentax Spotmatic S1A +55mm f2 .....exc + £79.00  
Pentax Viewfinder Magnifier S +case .....exc + £39.00

### FOUR THIRDS DIGITAL SYSTEM

Olympus 50-200mm f2.8-3.5 +case +hood +filter .....mint .....£499.00

MICRO FOUR THIRDS DIGITAL SYSTEM  
Olympus EPL1 +14-42mm f3.5-5.6 +VF2 +FL14 flash +box .....mint .....£499.00

MINOLTA SYSTEM (35MM FILM)  
Tokina SXZ 35-70 f3.5-4.5 (MD) .....exc + £29.00  
X300 +50mm f1.7 +Soligor 35-200mm 3 months Gtee .....exc + £169.00  
Dynax 404 Si Autofocus +Tamron 28-80 .....exc + £49.00

### ROLLEI 6X6

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MIRANDA SYSTEM (35MM FILM)  
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Miranda Chest Level Finder Type 1 +box .....exc + £89.00

COMPACT CAMERAS (35MM FILM)  
Minolta AF EII .....As Seen .....£15.00  
Rollei 35 Classic f2.8 40mm Sonnar +flash +case +boxed .....mint .....£1,549.00  
Olympus AZ330 SuperZoom 38-106mm (3 months Gtee) .....exc + £69.00  
Olympus XA f2.8 +A11 8gun +box +back .....exc + £149.00

Samsung 115G 38mm-135 .....mint .....£85.00  
Samsung VEGA 140S 38-140mm .....exc + £99.00  
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G Zeiss 90mm f2.8 Sonnar T .....mint .....£225.00  
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G Zeiss 35-70mm f3.5-5.6.8 Varo Sonnar T +filter +case .....mint .....£349.00

CONTAX / YASHICA SLR FIT  
Yashica DSB 135mm f2.8 .....exc + £99.00  
Yashica ML 28-50mm f3.5 +filter .....mint .....£149.00  
Yashica ML 42-75mm f3.5/4.5 .....mint .....£80.00  
Yashica ML 80-200mm f4 .....mint .....£70.00

RICOH DIGITAL  
Caplio GX100 10mp .....mint .....£149.00

CONTAX (NEW) (CLEARANCE SALE)  
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CANON (NEW) (CLEARANCE SALE)  
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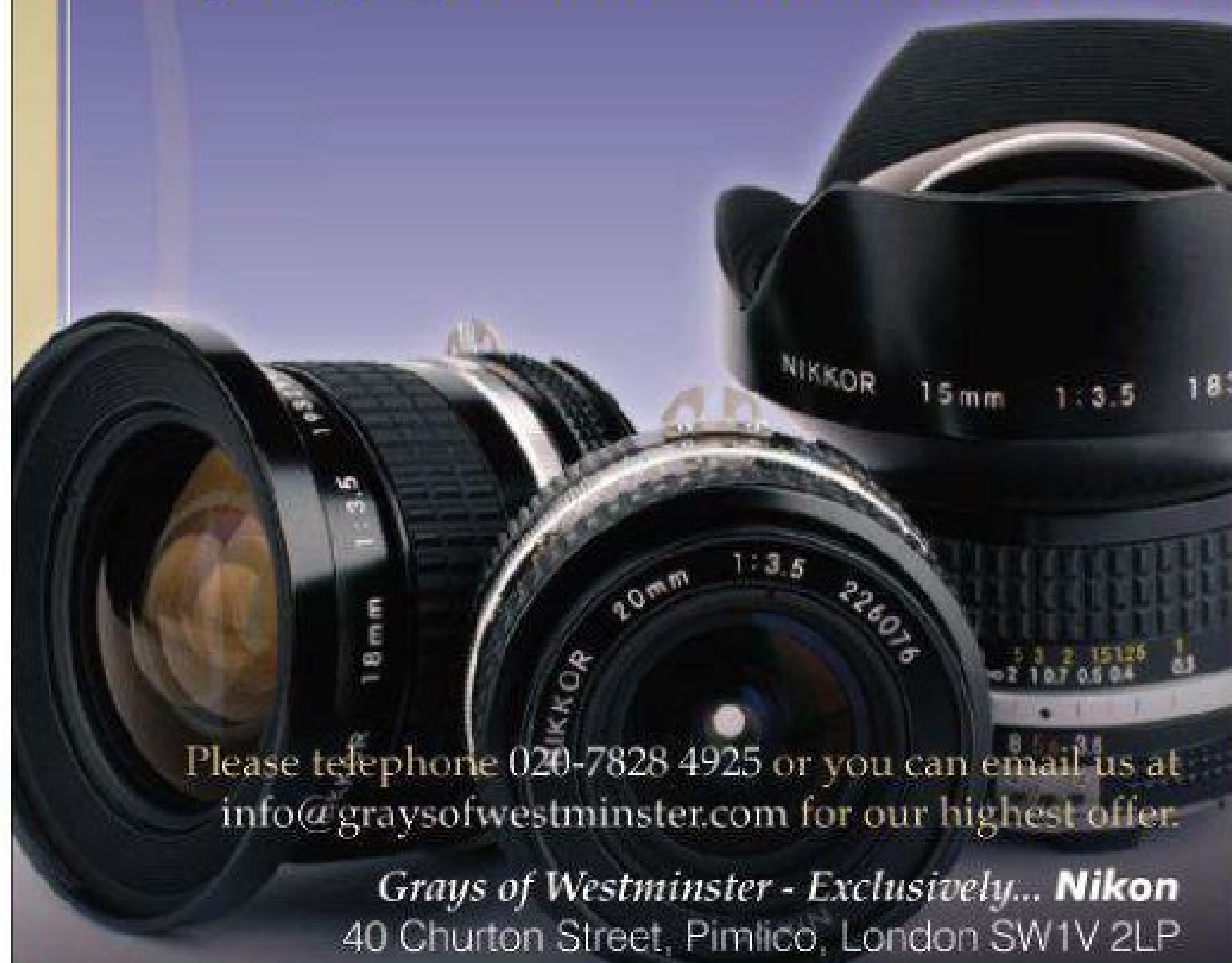
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Sigma 24-70mm f2.8 Macro (Canon) C .....£370  
Sigma 55-200mm f4-5.6 DC (Canon) W .....£82

Tamron 90mm f2.8 Macro (Canon) C .....£250  
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28mm f2 AIS W .....£350  
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55-200mm f4-5.6 DX W .....£75  
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70-300mm f4-5.6 ED D C .....£168  
SB-400 Flashgun C .....£81  
DR-3 Right Angled Viewfinder C .....£110  
Nikonos V + 80mm f4 C .....£250  
Sigma 10-20mm f4-5.6 HSM (Nikon) W .....£305  
Sigma 12-24mm f4.5-5.6 (Nikon) C .....£500

Sigma 18-200mm OS HSM (Nikon) W .....£200  
Sigma 18-50mm f2.8-4.5 OS (Nikon) W .....£160  
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Zuiko 135mm f3.5 OM C .....£45  
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**PENTAX**

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Metz 48 AF-1 Flashgun (Sony) W .....£122  
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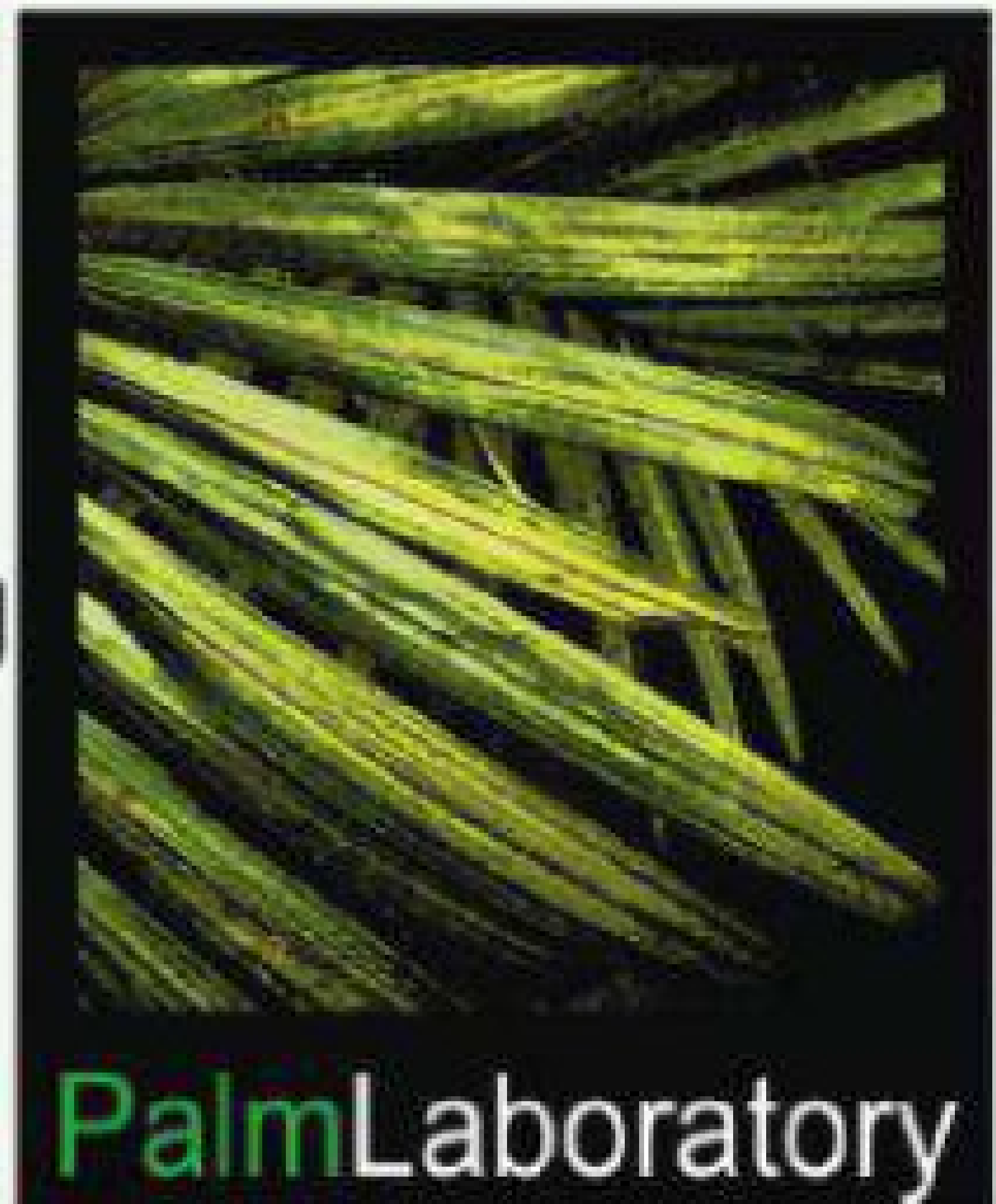
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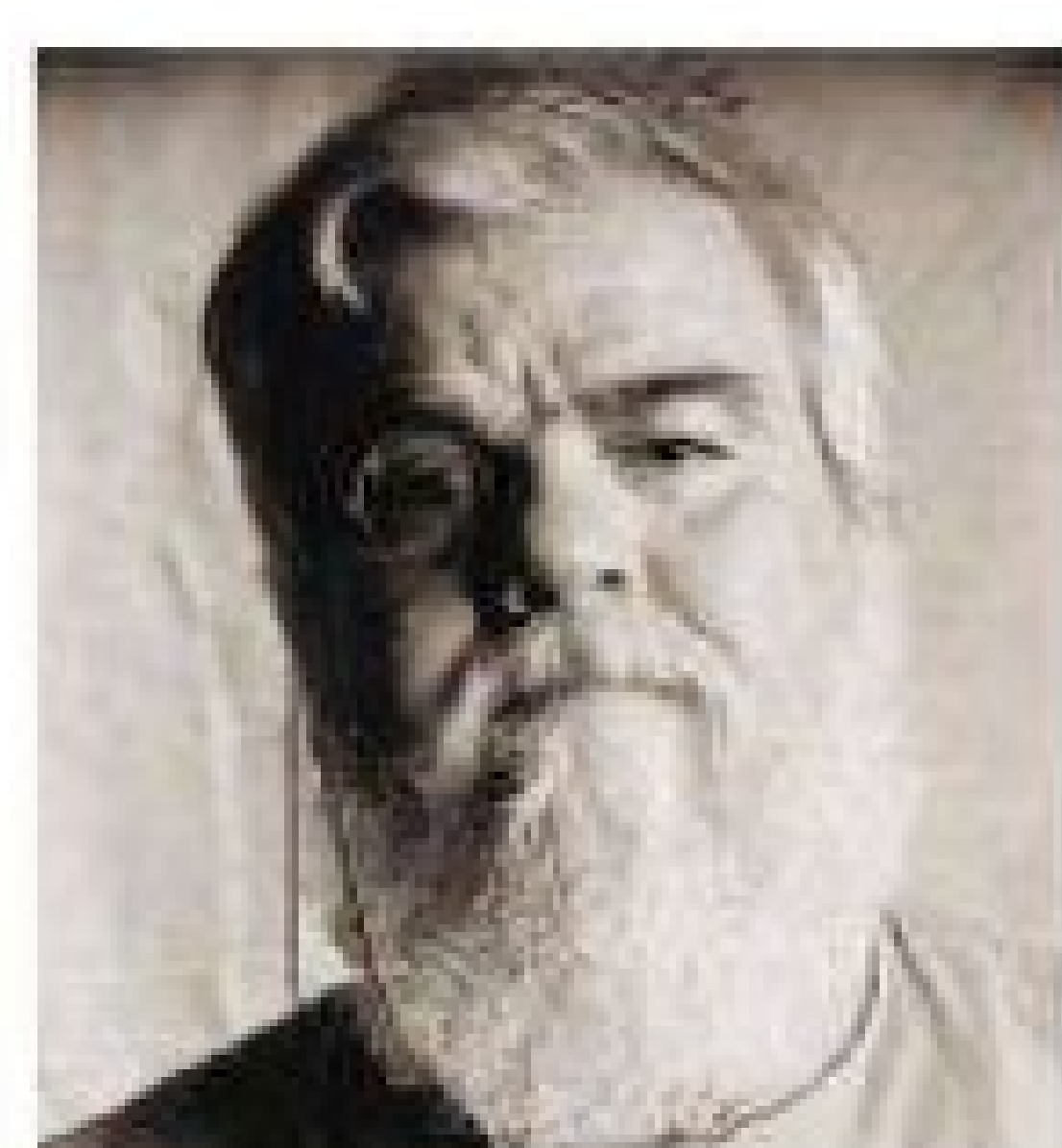


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# ROGER HICKS

**While other photographers fight with their cameras, I live in peace with mine**

**BEING A** man of substance, I own two garlic presses. Actually, I once took a *gîte* (self-catering cottage) in the Pyrenees for a week, and there was no garlic press so I had to buy another. I wasn't generous enough to leave it for the next tenant, so I now have two. Both live in the same drawer of my kitchen cabinet.

The older one is easier to use, but the newer one is easier to clean. Apart from that, there's nothing to choose between them. So I don't. When I open the drawer, I use whichever I see first. The last time I did this, it occurred to me that surprisingly often I do exactly the same with my cameras.

Admittedly, things have changed somewhat now that I have both digital and film models. Usually, I make a conscious choice between one and the other. Surprisingly often, though, I'm not that fussed about whether I take the Leica M8 or the M9. If I'm shooting black & white, the MP is the front-runner (because of its meter and Leicavit rapid wind), but I'll often take the M2 instead (with its Abrahamsson Rapidwinder) or even a non-Leica, especially my old Kodak Retina IIa. When I used only film, the choice between one of my two M2s, the M4-P and the MP would often depend on which lens was on the camera. Rather than change lenses from one camera to another, I'd take the camera that was fitted with the lens I wanted.

For that matter, I'm not always fussed about which lens I have on the camera. I tend to change lenses only when I have to. Thus, for example, if I'm shooting with a 35mm, I'll switch to a 75mm only when I really need to fill the frame and can't get close enough with the 35mm. Then, I'll often leave the 75mm on until it's inconveniently long, and I have to switch back to the 35mm.

This is why my ideal is two bodies and two lenses: 35mm and 75mm. The M9 is for colour, and the MP for black & white: switching lenses is much less trouble when you don't have to fiddle around with back-caps and camera bags or pockets. Even so, a 50mm lens (fitted for a particular shot) may well stay on a particular body for hours or days on end. Yes,

I know that plenty get around these problems with DSLRs and zooms, but I like small, light cameras and fast lenses, and besides, I just prefer the handling of a rangefinder.

Of course, there are times when I choose a particular camera for a particular job. It would be foolish to pretend that my Leicas can do everything that my Nikons can (again, I use both film and digital), and it would be still more foolish to pretend that either can replace my medium-format and large-format cameras when they are better tools.

But the Leicas can do the vast majority of what I want, and do it better than anything else, so they are what I use most of the time.

At this point, it is legitimate to query the meaning of both 'what I want' and 'better than anything else'. For the former, it's a lot of travel and reportage, plus a certain amount of what I call 'pure photography': colours, shapes, textures

and compositions made purely for their own sake, without any real narrative content. There are portraits, too, and for still lifes I have a certain weakness for the 65mm f/3.5 Elmar lens in a 16464 focusing mount on a Visoflex. If I'm shooting still lifes, I'm not in a hurry after all.

As for 'better than anything else', well, like most people nowadays most of my work appears on the web, especially on my own site. On a monitor, far more depends on the quality of the monitor itself and how it is set up than upon the quality of the original image.

Quite a lot still appears in print, though, and it's always useful if the pictures are of high enough quality to appear as double-page spreads, or at least as full-page bleeds, in a magazine or book. The M9 is adequate for the former – it's as good as a very good Kodachrome in terms of sharpness and resolution – while the M8 is adequate for the latter. Even when I'm not shooting for full-page, I generally get my best pictures with the cameras I like to use most.

Which is the bottom line. You can fight with your cameras if you like. I prefer to live with them in peace. **AP**

**Roger Hicks** is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at [www.rogerandfrances.com](http://www.rogerandfrances.com)

# CONTACTS

## Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

**Telephone** 0203 148 4138 **Fax** 0203 148 8123

**Email** [amateurphotographer@ipcmedia.com](mailto:amateurphotographer@ipcmedia.com)

**Picture returns: Telephone** 0203 148 4121

**Email** [appicturedesk@ipcmedia.com](mailto:appicturedesk@ipcmedia.com)

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## Advertising

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**Email** [lee\\_morris@ipcmedia.com](mailto:lee_morris@ipcmedia.com)

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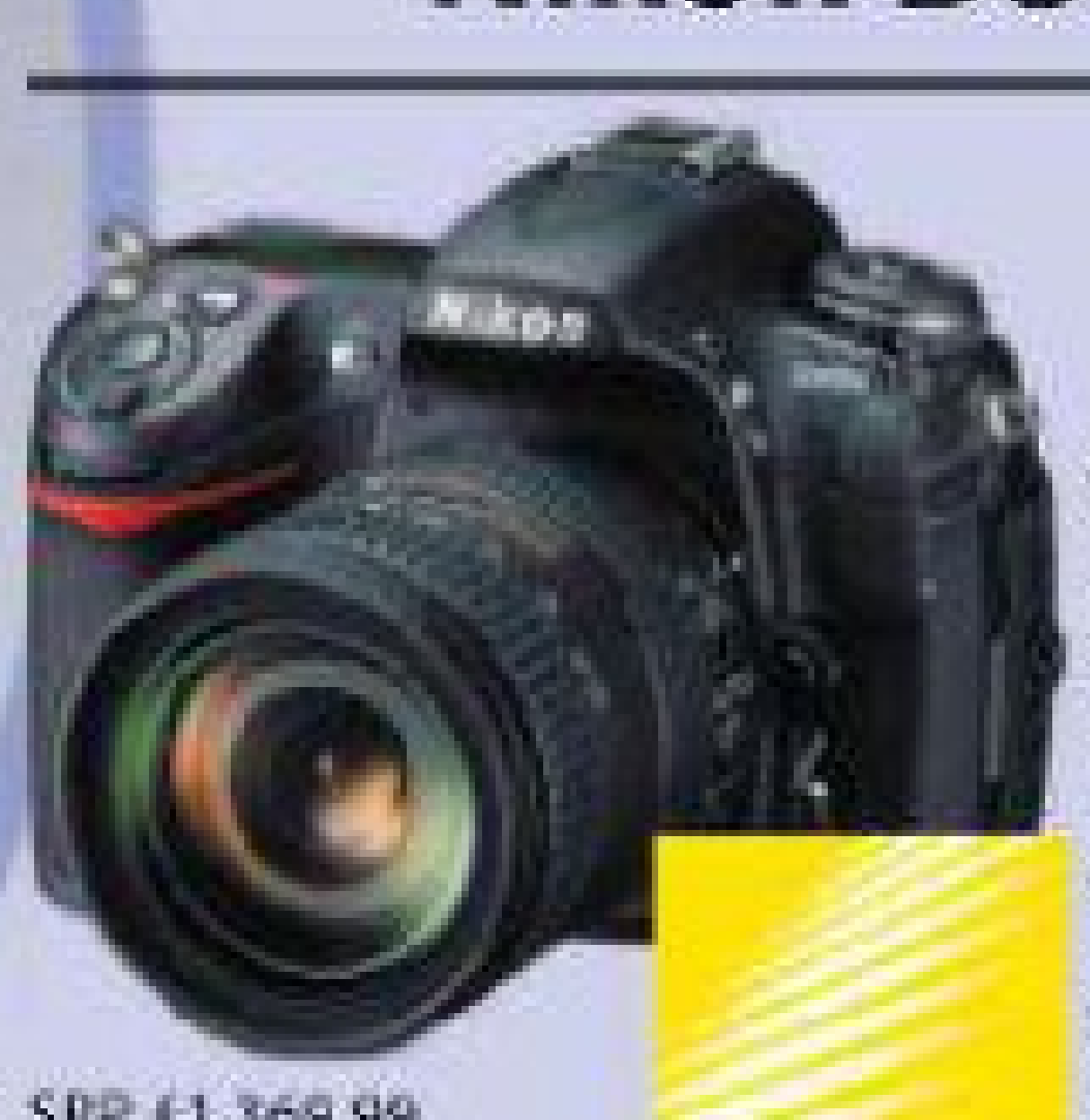
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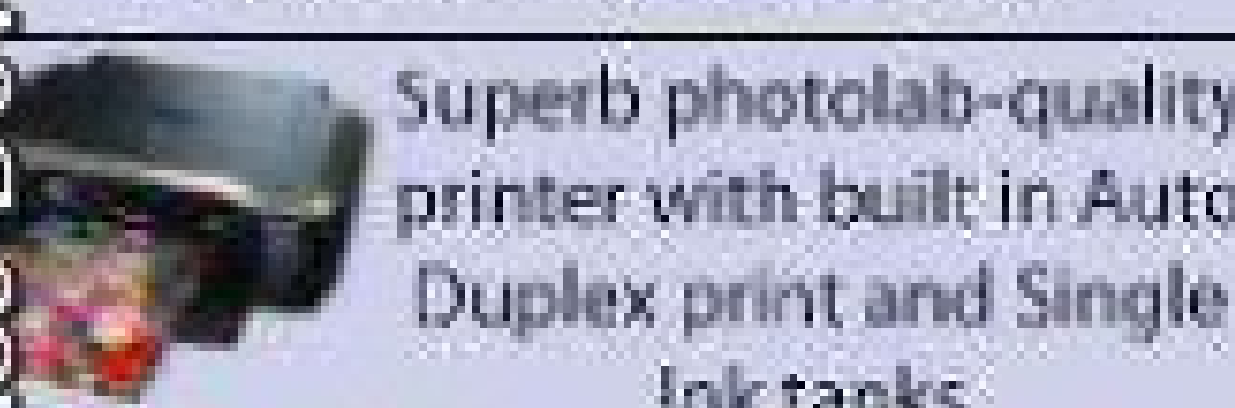
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